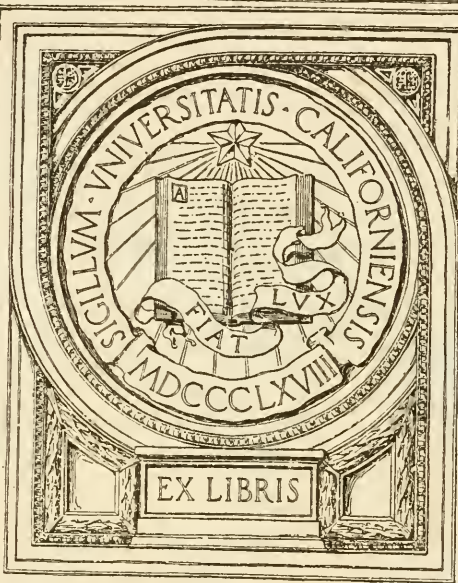


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HISTRIONICS IN THE DRAMAS OF
FRANZ GRILLPARZER*

BY

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I. SYMBOLISM IN GESTURE AND ACTION

Grillparzer designates symbolism as a characteristic of all art. Science has to do with the naked thought: "nur in der Wissenschaft macht das Kleid nicht den Mann."¹ But in art the perfection of the form in which the thought is embodied is of equal importance with the actual content: "Gediegenheit der Form ist die zweite gleich wichtige Hälfte jeder Kunst."¹ The relationship between prose and poetry, as he defines it, makes

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¹From an undated letter to N. Karhan: *Grillparzers Briefe und Tagebücher*, herausgegeben von Carl Glossy und August Sauer, Stuttgart [1903]. Vol. i, p. 295.

clear his position. "Die prosaische Wahrheit ist die Wahrheit des Verstandes, des Denkens. Die poetische ist dieselbe Wahrheit, aber in dem Kleide, der Form, der Gestalt, die sie im Gemüte annimmt. Man hat die poetische Wahrheit auch die subjektive genannt. Unrichtig! denn die Grundlage ist ebenso objektiv als die andere, denn alle Wahrheit ist objektiv. *Aber die Gestalt, das Bild, die Erscheinung, ist aus dem Subjekt genommen. Man würde sie am besten die symbolische Wahrheit nennen.*"² Warum nimmt denn aber die Wahrheit Gestalt? Weil alle Kunst auf Gestaltung, Formgebung, Bildung beruht und die nackte Wahrheit ihr Reich ohnehin in der—Prosa hat" (xv, 58).³

To Grillparzer, then, symbolism is the form which poetic truth takes, and this form lends to the thought a peculiar effectiveness. For the mind is so accustomed to the literal expression of an idea that the latter no longer has the power to awaken a train of thought or to produce an image. Given, however, the

² See also Friedrich Jodl, "Grillparzers Ideen zur Aesthetik," *Jahrbuch der Grillparzer-Gesellschaft*, x, p. 61 f.:

"Aber dies Hindrängen auf Wirklichkeit oder wenigstens Möglichkeit ist nur ein Moment in Grillparzers Kunstbegriff. Nie ist es ihm eingefallen, dabei stehen bleiben zu wollen, wie der Verismus und Naturalismus unserer Tage tut, oder gern tun möchte. Als blosse Nachahmung würde die Kunst überflüssig sein. Warum sollten wir etwas nachahmen, das wir in Wirklichkeit schon besitzen? Sie ist auch keine Verschönerung der Natur; denn wer könnte die Natur im Einzelnen schöner machen, als sie ist? Die Kunst gibt ja in gewisser Weise unvermeidlich *weniger* als die Natur; sie muss darum, soll sie sich der Natur gegenüber behaupten, auf der anderen Seite notwendig *mehr* geben. Wo liegt dieses Mehr?"

"Zunächst in dem, was Grillparzer mit einem glücklichen und in der neueren Aesthetik zu immer grösserer Geltung gelangten Ausdruck: 'das Symbolische' der Kunst genannt hat. Bei diesem Begriff—es ist ein Centralbegriff der Aesthetik Grillparzers—ist selbstverständlich nicht an dasjenige zu denken, was man gewöhnlich unter dieser Bezeichnung versteht: ein mehr oder minder willkürlich gewähltes Zeichen, um einen bestimmten Begriff zu versinnlichen oder in abgekürzter Weise zum Ausdruck zu bringen. . . . So ist die Eule ein Symbol der Weisheit. . . .

"Das Symbolische aber, welches Grillparzer als eine Eigenschaft aller Kunst in Anspruch nimmt, besteht eben darin, 'dass sie nicht die Wahrheit an die Spitze ihres Beginnens stellt'—ich möchte verdeutlichend sagen: weder den Begriff der Sache, noch die Sache selbst—sondern ein Bild der Wahrheit, eine Incarnation derselben, die Art und Weise, wie sich das Licht des Geistes in dem halbdunklen Medium des Gemütes färbt und bricht.' "

³ *Grillparzers sämtliche Werke* in zwanzig Bänden. Herausgegeben und mit Einleitungen versehen von August Sauer. Stuttgart und Berlin, J. G. Cotta. [1892.] References are throughout to volume and page in this edition.

same idea in an unaccustomed, that is, figurative guise, and the mind is at once roused out of its lethargy.⁴ The new and figurative form, moreover, invests the cold abstract concept of a truth with a sense of reality, and it is this which charms us rather than the actual thought itself: "Nicht die Ideen machen den eigentlichen Reiz der Poesie aus; der Philosoph hat deren vielleicht höhere: aber dass die kalte *Denkbarkeit* dieser Ideen in der Poesie eine *Wirklichkeit* erhält, das setzt uns in Entzücken. Die *Körperlichkeit* der Poesie macht sie zu dem, was sie ist, und wer sie, wie die Neuern, zu sehr vergeistigt, hebt sie auf.—Hierher gehört der Reiz des Bildes, der Metapher, der Vergleichen, und warum z. B. eine Fabel mehr überzeugt als der ihr zugrunde liegende moralische Satz" (xv, 64).

It is therefore entirely consistent with Grillparzer's theory of esthetics that even in such action as does not necessarily advance the plot of his dramas many instances of symbolism should be found. Especially at the close of the drama is he fond of giving an epitomized embodiment of the main thought of the whole. As the curtain goes down in *Ein treuer Diener seines Herrn*, we are left with the picture of Banebanus kneeling before the son of his king, reverently and loyally bowing his head upon the hand of little Bela, illustrating in this typical posture the mental attitude of the faithful steward (vi, 253). Of symbolic purport is also the action of Duke Otto's attendants, who throw a dark mantle about his shoulders as he is dismissed by the king toward the close of the act (vi, 252). Duke Otto has been the representative of that immoral life which the latter would banish from his realm (245). As he steps forward at the king's words "Kein Fluch sei über Euch!" the cloak is thrown about him to hide, as it were, all that had brought evil and distress to the country while its sovereign was absent.—Grillparzer has used the action of covering with a mantle again symbolically in *König*

⁴ "Die Gewalt des bildlichen, also uneigentlichen Ausdrucks in der Poesie kommt daher, dass wir bei dem eigentlichen Ausdruck schon längst gewohnt sind, nichts mehr zu denken oder vorzustellen. Das Bild und, weiter fortgesetzt, das Gleichnis, nötigt uns aber aus dieser stumpfen Gewohnheit heraus, und die unentsprechende Bezeichnung wirkt stärker als die völlig gemässe" (xv, 58 f.).

Ottokars Glück und Ende, where Rudolf spreads his own imperial mantle over the dead body of Ottokar, as he says:

“Den Kaisermantel, dem du nachgestrebt,
Ich nehm’ ihn ab und breit’ ihn über dich,
[er tut es]
Dass als ein Kaiser du begraben werdest,
Der du gestorben wie ein Bettler bist.” (vi, 144)

To him who had devoted his life to ambitious ends, who had overridden all who were in his path, breaking even the closest ties in his struggle toward the goal, to him comes at last but the empty vestment of power; with terrible pathos he lies before us utterly crushed and defeated but decked with the semblance of greatness which a magnanimous enemy has accorded him. In *Blanka von Kastilien* there is a similar significance attached to the robe of rank, in Fedriko’s words:

“Mit diesem Mantel werf’ ich die Schimäre
Von Ruhm und Grösse von mir.” (x, 45)

This instance does not appear at the close of the drama. *Die Jüdin von Toledo* ends with a scene which represents the recovery of the king from his temporary intoxication of pleasure, his newly awakened interest in the affairs of state, his complete reconciliation with the queen and Doña Clara, who symbolize purity of life, and his return of confidence in the support of a true friend. He places the prince, his son, upon a shield, which is borne aloft, the two women hold Bela on either side by the hand, the king himself follows leaning upon Garceran (ix, 214). In *Libussa* the symbolism of the three girdles reaches its culmination at the close of the last act (viii, 218). They had been the spiritual legacy of King Krokus to his daughters:

“So oft ihr sie vereint,
Will ich im Geist bei euch sein und mit Rat.” (viii, 128)

Throughout the drama they symbolize the old natural order of things, with which Primislaus and his plans for the building of a city, for the beginning of commerce, and the inevitable introduction of other customs and manners, are bound to come into conflict. Libussa feels the impossibility of a reconciliation be-

tween the old and the new, and hence her sense of oppression, the weighing down of the girdle, and her request to her maid to loosen it:

“Der Gürtel drückt, bind ihn mir loser.” (210)

Finally comes her decision to make the sacrifice of the old life at any cost:

“Fort alles, was um mich noch Gegenwart,
Die Luft der Zukunft soll mich frei umspielen.
Fort, dunkler Schleier, und du, teures Kleinod,
Du drückst die Brust, belastet zentnerschwer.
[Schleier und Gürtel von sich und den Hügel herabwerfend]
Nun ist mir leicht.” (218)

With the casting aside of that which was closely bound up with her inmost being, with the uprooting of tradition, of belief, of the very philosophy of life handed down by her fathers, comes death. The casting aside of the girdle and of the veil, which is part of the garment which she wore in the old life, is the outward symbol of the inner decision. Then Kascha and Tetka, her sisters, follow her example and cast from them their girdles, thereby removing symbolically the last obstacles from Primislaus' path in the founding of the city, and at the same time, by heaping all three girdles together and destining their gold for the future crown, leaving unbroken the chain of succession with its accumulated legacy.—The girdle serves again as a symbol in *Des Meeres und der Liebe Wellen*. The dead body of Leander has been found and brought to the temple. Hero begs that he be buried near by on the shore, and when the priest sternly refuses, she takes leave of her lover there, laying upon his body her wreath and her girdle:

“Als Zeichen nur, als Pfand beim letzten Scheiden,
Nimm diesen Kranz, den Gürtel lös' ich ab
Und leg' ihn dir ins Grab. Du schönes Bild,
All, was ich war, was ich besass, du hast es,
Nimm auch das Zeichen, da das Wesen dein.
Und so geschmückt, leb' wohl!” (vii, 100)

In *Der Traum, ein Leben* the passing of Zanga and the dervish (vii, 218), as they play upon the flute and the harp the melody

which in the first act (132) was to recall Rustan to a contented life without ambition, is symbolic of the real change that has come upon him through his dreams. Even Zanga, who has been his evil genius spurring him on to a life of adventure and glory, now pipes the old melody:

“Schatten sind des Lebens Güter,
Schatten seiner Freuden Schar,
Schatten Worte, Wünsche, Taten,
Die Gedanken nur sind wahr

Und die Liebe, die du fühldest,
Und das Gute, das du tust;
Und kein Wachen als im Schlafe,
Wenn du einst im Grabe ruhst.”

Grillparzer has made effective use of symbolism in the body of his dramas as well. The dove episode in the first act of *Des Meeres und der Liebe Wellen* is an instance of this (vii, 18 f.). It is the day of Hero's consecration as priestess of the temple, and her parents have come to be present at the ceremony. The mother is grief-stricken, first, at the thought of losing her child, for she is old and lonely, and second, at Hero's fate, for, she says, “Das Weib ist glücklich nur an Gattenhand.” While Hero and her mother are thus conversing, in the background is being enacted a significant scene,—a dove has built her nest within the precincts of the temple grove and the priest has commanded one of the attendants to remove it, for “so will's des Tempels Übung.” The mother notices what the slave is doing and says:

“Unschuldig fromme Vögel stören sie
Und nehmen aus ihr Nest. So reissen sie
Das Kind auch von der Mutter, Herz von Herzen,
Und haben des ihr Spiel. O, weh mir, weh!”

Hero takes the basket containing the dove from the servant, both to soothe the trembling bird and to calm her mother, who sees her own fate in that of the bird. As the priest remonstrates with her for violating the custom of the temple in that she harbors the dove—“All, was sich paart, bleibt ferne diesem Hause”—she gives the basket again to the attendant, bidding him set free the bird. The little scene not only throws into

higher relief the sorrow and forebodings of the old mother, but symbolizes as well the abnormality of a state in which the common laws of nature must be set aside to make room for a false kind of virtue. In its inhumanity it is a dramatic foreshadowing of Hero's own fate.

There are a number of similar instances in the action of Grillparzer's dramas. The representative of the Reichstag who has come to ask Ottokar whether he will accept the imperial crown, in his loyal zeal raises aloft the shield which he thinks bears the white lion of Bohemia but which instead presents the red lion of the house of Habsburg (vi, 39).—Leander chances to take his place by the altar of Hymen, while the ceremony of the consecration takes place, and it is here that Hero sees him while sacrificing, and the sight so affects her that she feeds the flame too bounteously, whereupon it flares up more brightly than usual, giving portent of the future (vii, 28 f.).—Jason tears the veil, which is woven through with cabalistic signs, from Medea's head, saying:

“So reiss' ich dich von all den Banden los,
Die dich geknüpft an dieses Landes Frevel.
Hier, Griechen, eine Griechin! Grüsset sie!” (v, 100)

In *Esther* King Ahasveros appears for the first time after a scene between several courtiers, who have been discussing the situation at court, the banishment of the queen, and its effect upon the king. We gather from their words and subsequently from those of the king that the momentous step was taken as a result of undue influence brought to bear on him by his courtiers, who in fact are the source of all his misery. The king enters through an arbor, where he picks various leaves and drops them to the ground. These are the leaves that are infected with a pest and if allowed to remain on the vine will ultimately cause it to wither away. Their destruction is symbolic of the fate that he feels should meet the courtiers who in the realm are “Feinde alles Blühns” (viii, 229).—At the very beginning of *Der Traum, ein Leben* (vii, 113), the little scene between Kaleb and his wife and child serves as a picture of the true happiness for which

Mirza longs for herself and Rustan and which he learns to recognize after the dream as the only happiness worth striving for. It puts into tangible and therefore effective form the ideal which runs through the drama as its central thought:

“*Mirza.* Jener Jäger, Kaleb ist’s.
 Sieh, sein Weib kommt ihm entgegen
 Mit dem Kleinen an der Brust.
 Wie er eilt, sie zu erreichen!
 Und der Knabe streckt die Hände
 Jauchzend nach dem Vater aus.
 Ihr seid glücklich!—Ja, ihr seid’s!”

The characters do not appear again (except as Rustan gives the name Kaleb to the blind old father in the dream), and simply serve this symbolic purpose. So the scene in *Die Jüdin* between Rahel and the weapon-bearers of the king who, at her bidding, use his lance as a prop for her tent-cloth, hold his shield as her mirror, and give over to her his helmet as a plaything, is the symbolic representation of the complete subservience to the allurements of pleasure in a strong man who has until then led a puritanical existence in which virtue was not attractive, but only estimable (ix, 179). The act of throwing Rahel’s picture into the crypt, where her dead body lies, symbolizes the last step in the complete recovery of the king (213); as he returns from viewing the body and enters the room where the queen and Manrique and Garceran are gathered, he passes his hands one over the other, then over his neck and body, as though cleansing them. The actions are unaccompanied by words and are meant to convey to us vividly what is going on within the king’s mind,—his sudden awakening to a feeling of repulsion for Rahel, his realization of the contamination that for a while entered his life, and now his wish to dispel every trace of the corrupting intercourse (211). We are reminded of the sleep-walking scene in *Macbeth* where Lady Macbeth tries to wash the bloodstains from her hands.—In *Der Traum, ein Leben* the action of the two spirit boys who appear at the end of the first act and again in the last act, is a symbolic device used by Grillparzer to make plain to the audience the exact moments when the dream begins

and ends. The spirit of consciousness is clothed in a brown garment and in the first act bears a flaming torch, until the spirit of sleep, dressed in many colors, leans over Rustan's bed and lights his torch from the flame of the other, whereupon the dark spirit dashes his light against the earth. At the end of the dream the action is reversed, the spirit of the waking Rustan lighting his torch at that of the spirit of the dream, whereupon the latter extinguishes his light (vii, 210).—The wreath is used symbolically in *Esther* where at the importunities of the king the Jewish maiden sets upon her head a golden cirelet as an indication of her willingness to become his queen (viii, 252).—In *Sappho* the poetess removes the wreath of victory from her head and gazes pensively upon it (iv, 153). She has just returned from new triumphs, but even with the plaudits of multitudes still ringing in her ears she sadly meditates upon the inadequacy of ambition and fame to fill the longings of her soul for real happiness; honor and applause from the world cannot take the place of affection from dear ones. And yet in a moment she sets the symbol of success again upon her head as Melitta recalls to her how many have sought for the crown and have not won it. She repeats Melitta's words and replacing the wreath reflects upon its worth:

“Es schmähe nicht den Ruhm, wer ihn besitzt,
 Er ist kein leer-bedeutungsloser Schall,
 Mit Götterkraft erfüllet sein Berühren!
 Wohl mir! Ich bin so arm nicht! Seinem Reichtum
 Kann gleichen Reichtum ich entgegensetzen:
 Der Gegenwart mir dargebotnem Kranz
 Die Blüten der Vergangenheit und Zukunft!”

The two simple gestures with the wreath symbolize the pathos in Sappho's fate,—through her devotion to the development of her inner life and ideal of art she has forfeited her ability to live normally in that very world which has given her the highest applause, and so she has shut herself out from the normal happiness for which she longs. In setting the wreath upon her head she determines to use its power to win Phaon. When the final realization of her failure comes she says:

“Was ich vermag und kann und bin und heisse,
 Als Kranz wollt' ich es winden um sein Haupt,
 Ein mildes Wort statt allen Lohns begehrend,
 Und er—lebt ihr denn noch, gerechte Götter?” (190)

Sappho was Grillparzer's second drama; it was written before his bitter experiences with an ungrateful and unappreciative contemporary world. And so Melitta's and Sappho's words:

“Der schöne Kranz! Wie lohnt so hohe Zier!
 Von Tausenden gesucht und nicht errungen,” (153)

sound to us only presageful; they do not yet come out of the fulness of the poet's own experience. We are reminded, too, of the lack of domestic happiness in Grillparzer's own life, and of his isolation generally. There was not in his character the warmth and stability that foster abiding affection; and that lack, increased by the inharmony between a life given over to art and the life of the real, practical, and often harsh world without, produced a situation which is somewhat comparable to that in Sappho.—One other instance of symbolism in *Sappho* is that of the decking of the house with flowers in token of the love that has entered there (iv, 158). Eucharis bids the maidens wreath with garlands hall and pillar, door and threshold, nay even the very flower-beds themselves,

“ . . . denn heute feiert
 Das Fest der Liebe die Gebieterin.”

In each of the instances of symbolic gesture and pantomime above cited, the symbolic meaning of the act has been of more importance than the possible link that the act itself formed in the chain of dramatic action. In other words, to Grillparzer an act as a symbol was the most vivid and forceful way of emphasizing or reiterating an abstract thought.

We should expect many personifications in the dramas, for our author himself has said that “poetry is what it is because of its concreteness.”⁵ In them we find abundant proof of the important part which action and movement play in concreteness of representation. The following, while not belonging to sym-

⁵ “Die Körperlichkeit der Poesie macht sie zu dem, was sie ist.” cf. p. 241.

bolic gesture or action, should be mentioned here as furnishing other illustrations of Grillparzer's habit of clothing commonplace phenomena of life in unusual garb and of investing them with action and movement. Out of the gloomy east night climbs up into the heavens, puts out the candles of the day, and lets down a dark curtain about the heads of her beloved (vii, 112); the heavens stare down at the earth out of hollow sockets (iv, 16); the day is making preparations to awaken (viii, 93); the fingers of the sun raise the veil of night (xi, 130); Phoebus, at early morn, looks blessings (vii, 7); the sun has climbed the mountain and seems to point in astonishment at Rustan, who is tarrying instead of setting out into his new life (vii, 214); the fields are putting on new garments (iv, 16); the trees stretch out bare, naked arms to heaven imploring help (iv, 16); nature walks dark paths (iv, 196), and beckons to Jaromir to enter his grave (iv, 50); the brook struggles to get to the river (viii, 214); the year has grown old, its pulses are weaker, and it totters to the grave (iv, 16); the flower, awakening from its sleep, like a child raises its head from the soft white pillow, opens its clear eyes and smiles (iv, 16; xi, 124). Very characteristic is the following:

“Wie, wenn des jungen Frühlings lauer Finger
Den Schnee streift von der Erde starren Gliedern,
Das Gras hervortritt aus der Winterhülle,
Der Rose zarte Wangen süß erröten,
Die blauen Glöcklein holde Freude tönen,
Die Knospe auszieht ihren rauhen Pelz,
Des Bächleins Wellen durch die Wiesen hüpfen,
Und alles lebt und atmet und sich freut—
So schwand aus seiner Seele jener Frost,
Der so oft mit Verzweiflung mich erfüllte.” (xi, 134)

Not only does Grillparzer personify the phenomena of nature in terms of action, but thoughts, feelings, and various states of mind as well, take form and move vividly before us:

“Unsre Neigungen, Gedanken,
Scheinen gleich sie ohne Schranken,
Gehn doch, wie die Rinderherde,
Eines in des andern Tritt.” (vii, 136)

Sorrow and pain place their seal upon Queen Margaret's lips and from them smiles flee in terror (vi, 21); sleep drops down upon Ottokar's eyelids (vi, 120); mistrust descends upon the brow like a cloud of mist (ix, 24); peace and contentment pillow themselves softly on Phaon's brow (iv, 174); suspicion, turning red with shame, would have refused to enter the halls of his ancestors, the count declares (iv, 62); craftiness is a skillful spinner who spins so fine a thread that it breaks of its own delicacy (ix, 119); memory with gentle hand unveils the golden past (iv, 164); Blanka's dreadful secret has plucked with murderous hands the blossom of her life (x, 36). In Grillparzer's imagination, time takes on the form of an insistent creditor who knocks at the door and demands his own (iv, 47). Again, the present age with its evils is a hideous hag who pushes her way past hundreds of sentries and forces us to look into her horrid countenance (ix, 22); civil war stretches forth its flame-encircled head (x, 44); the swords of the Turks devour the Hungarian soldiery (ix, 31). Sin throws away its mask and lies in wait with arms outstretched (x, 126, 113); the grave embraces with icy arm the brave man (x, 75, 84); hell extends its fiery arms to protect Blanka from Rodrigo's vengeance (x, 179). Stern necessity interposes her ruthless scepter between the entwining arms of lovers (x, 37).

II. PANTOMIME

Grillparzer gives a vivid characterization of Rudolf II in the first act of *Ein Bruderzwist in Habsburg* (ix, 16 f.), and he does this almost entirely through pantomime. The emperor enters leaning upon a walking-stick. Two painters have brought their work for his inspection. He pauses before the pictures, points out an error in the first, but indicating his approval of the second signs to Rumpf with three uplifted fingers that he is to purchase it. Rumpf mistakes the number for two and on repeating "Zweitausend?" is curtly corrected by the emperor with the one word "Drei." Rudolf then steps up to the table, picks up one of the books and expresses his delight on discovering that it is by Lope de Vega. Rumpf calls his attention to some dispatches that have come from the court at Madrid, but without heeding him he contemptuously pushes back the papers lying on the table, seats himself, and begins to read. Rumpf briefly announces that Duke Ferdinand has arrived and that Don Caesar has called; after each announcement the emperor looks up for a moment from his book and then reads on. Presently he bursts out laughing, expresses his admiration of the author, and as Matthias approaches and begins his plea, reflects aloud on what he has just read, exclaiming: "'Ring des Vergessens'—Ja, wer den besässe!" Matthias continues his supplication, laying his hand upon the arm of the emperor's chair in his zeal; whereupon Rudolf, roused out of his abstraction, calls out to Rumpf that he would be alone. When Matthias is still insistent, he twice, with ever increasing anger, repeats the word "Allein," threatening Rumpf with his cane. Klesel in trepidation leads Matthias away. Rudolf mutters the word "Allein" twice again to himself, and as Rumpf in his despair picks up the book that he has cast aside and hands it to him, he refuses it. Rumpf tries him again with important news from the scene of war, but gaining no response announces the arrival of a merchant with cut gems.

This rouses the emperor to the laconic reply "Sehn!" Again the distracted Rumpf asks a hearing for an ambassador, at which Rudolf shakes his head; and as he mentions the word "Berichte," his majesty raps angrily upon the floor with his cane. It is only when Don Caesar enters and begs for mercy for his friend Russworm that he is roused out of himself. He searches among the papers on the table for Russworm's sentence. Rumpf fetches it from the emperor's private office and hands it to him. He laughs scornfully and returns it to Rumpf. Thereupon Don Caesar begins his pleadings again. By this time Rudolf is thoroughly awake to the situation and sternly replies:

"Er stirbt!—Und du mit ihm,
Wagst ferner du's, ein Wort für ihn zu sprechen."

This brief scene throws a flood of light upon Rudolf. He is moody, taciturn, easily irritated when misunderstood or crossed, fonder of books than of human society, impatient of the routine of his office, more interested in art than in affairs of state. His silent entrance, his impatient gestures, his abstraction, the violence of his anger, pointing as they do to an abnormal inner state of mind and to the realization on his part of the ineffectiveness of his rule, are dramatic and productive of the atmosphere that the poet had to create for the subsequent political situation.

Again in the fourth act (99 f.) Grillparzer has effectively used pantomime to draw with a few sharp lines the pathos of Rudolf's existence. The troops that he had summoned to his aid and admitted into the city at the point where the palace is located have been repulsed and the castle itself is closely guarded. He steps out into the garden of the palace with Rumpf and stands before a flower-bed which has been trampled upon in the preceding night of battle. The solicitous Rumpf tries to explain away the sad condition of the emperor's beloved flowers by saying: "Das that der böse Sturm in heut'ger Nacht." When Rudolf nods his head in silent affirmation, Rumpf hastens to correct any impression of having referred to the rout of the Passau troops by saying: "Den Sturmwind mein ich eben, Majestät." But the emperor realizes fully that the marks in the

garden mean the precipitous flight of his army, and with his staff passes repeatedly over the footprints. The Duke of Brunswick has been approaching, and to his faithful friend Rudolf holds out his hand in greeting. Julius stoops to kiss it but the emperor withdraws it and holds it out for the hand-clasp of friend to friend. The duke seizes it in both his own as he says:

“Nun denn: willkommen!
Mich freut das Wohlsein Eurer Majestät.”

At this Rudolf laughs a mocking laugh, and when Julius tries to comfort him with the words:

“Nach Wolken, sagt ein Sprichwort, kommt die Sonne,
Die Sonne aller aber ist das Recht.”

the emperor mutely points heavenward with his cane. Grillparzer gives us with a few vivid and graphic strokes an insight into Rudolf's mind, the foreshadowing of the end of his life, which came early in the next year, as well as the end of his rule as King of Bohemia, which followed at once upon the defeat and retreat of his army. We see that same reticence that was so marked at his first entrance, as well as a definite expression (“weist mit dem Stab gen Himmel”) of his feeling of absolute inability to cope with the situation, which was but indicated in the pantomime in the first act.—While Julius is remonstrating with Rudolf, saying that right will in the end prevail on earth as well as in Heaven, the sentry who has been posted by the citizens of Prague to guard the wall at this point against a possible second entrance of the emperor's troops, calls out a challenge. Rudolf starts at the call but says not a word. Rumpf explains who those sentries are, stationed to guard the gates. At this the emperor shakes his finger violently in the direction of the city; and when Julius announces the coming of the other dukes to beg pardon of Rudolf, saying that the earth is of itself returning to its former state of peace and order out of very horror at the conditions that have prevailed so long, the emperor points at the ground and strikes it repeatedly with his staff; then he retires. The same gesture of striking the ground was used in the first act as a mark of extreme impatience.

Following immediately upon this scene is a similar one, again with almost exclusive pantomime on the part of the emperor. Don Caesar has been brought to one of the towers of the palace half demented. He has killed Lucretia and in the fever of his madness would destroy himself. It is therefore imperative that there be free entrance to his room to protect him from himself and to continue the care which the physicians have given him; they have opened one of his veins to relieve the fever. The castle, however, is under the close surveillance of the citizens of Prague and the keys are in their hands. Julius has succeeded in securing the key to Don Caesar's room, and one of the servants now hastens up to him and requests it, for the prisoner has torn the bandages from his arm and is in danger of bleeding to death. At this the emperor turns and looks sharply at the messenger; Julius repeats the message and is about to deliver the key when Rudolf motions that he will take it himself. Despite the remonstrance of the duke he walks silently up to the well in the yard and drops the key down into it. Only then does he speak and, with a voice that beginning resolutely finally chokes with tears, pronounces judgment upon his son:

"Er ist gerichtet,
Von mir, von seinem Kaiser, seinem—Herrn!"

The actions of the emperor, unaccompanied as they are by any words of explanation, are appalling in their force and inexorable-ness. Wonderful is the effect then of the few words that he does utter as the climax of his silent judgment. Then he totters from the stage, leaning upon Rumpf, a pathetic picture of defeat as a ruler and of victory as the upholder of the social order, which has been vindicated with the blood of his son.—In none of his dramas has Grillparzer made so frequent and so dramatic a use of gesticulation, unaccompanied in the main by words, as in this delineation of Rudolf's character in *Ein Bruderzwist*. There is one other instance of its effective use at the very end of the play (132). The last picture that is left with us is that of Matthias, the new emperor, alone, kneeling at some distance from the imperial insignia which have just been brought. With his

face turned toward them he beats his breast in an agony of remorse. Then, as the cries "Vivat Matthias" reach his ears from the multitudes, he covers his face with his hands at the realization of his impotence in coping with a situation which he himself has created. There is a poetic justice in this tableau-ending to the drama which gives a sense of satisfaction and of completeness.

In *Die Jüdin von Toledo* Rahel's character is early thrown into relief by means of the masquerading scene in the garden-house (ix, 158 f.). Her imaginativeness, her vanity, her unusual naïveté in disclosing thought and feeling, her worldly wisdom, her utter selfishness, her powers of self-control, the absence of all self-consciousness, are at once revealed. It is the same device that we have found in *Ein Bruderkzwist in Habsburg*,—an early scene in the drama in which by very full pantomime and corresponding dialogue much light is thrown upon a leading character.⁶—In *Weh dem, der lügt* Galomir's first important introduction (viii, 78 f.), here coming in the fourth act, is made vivid in the same way. At once, through his constant gesticulation and disconnected speech, we have the picture of the simple-minded, animal-like, clumsy fellow, very slow of thought, and incapable of elaborate reasoning.

Grillparzer sometimes opens an act of a drama with a scene which is to create the atmosphere for the ensuing act. In *Libussa*, act II (viii, 134 f.), the curtain rises on an animated, idyllic scene in the open. Men are laughing, talking, drinking, and playing checkers; dancing is going on in the background; a woman in the foreground is playing with a little child. Presently a number of farm laborers enter singing, and the next relay of men with joyous readiness leave the scene to take up the work in the fields. The game of checkers comes to a crisis, one of the players has staked all his money and lost, whereupon the other shoves back half of the heap, that they may go on playing. Now a young pair of dancers come forward; the old father of the girl, who is remonstrating at the love affair that is flourishing before his eyes, is then and there half won over to give his consent.

⁶ Cf. p. 251.

Enter then, amid great jubilation on the part of the women and children nearby, a troop of miners making music and carrying on their shoulders a large tray upon which is an exhibit of metals. The whole scene represents the condition of the people under Libussa's gentle reign. They are leading a very ideal life given over to agricultural pursuits, are contented and happy and seem to be dominated by unselfishness and love for one another. The introduction of the miners gives opportunity for Libussa's later remark when Wlasta calls her attention to them as they bring their offering:

“Mich ekelt an der anspruchsvolle Tand.
Die Butterblumen hier sind helles Gold,
Und reines Silber nickt in diesen Glöckchen.
Hat jemand Lust an ihrem toten Hort
Zu Schmuck und zu Gerät, sei's ihm gegönnt.” (143)

So the description at the beginning of the fifth act (198), of the maids who are busied with sewing and spinning, suggests to us the simplicity of Libussa's life since her marriage with Primislaus.—*Der Gastfreund* opens with a picture of Medea standing bow in hand in the pose of one who has just discharged an arrow; before the altar in the background lies the deer which she has brought low and which she is presently to offer as a sacrifice (v, 9). We are immediately transported to a barbarian land, where the Princess Medea is at the same time priestess and huntress.—Atalus at the beginning of the third act of *Weh dem, der lügt* (viii, 53) is discovered idly toying with a stick, while Leon is busily engaged in preparing food for the banquet. At a glance we have a forewarning of the part that he will play in the flight. So in the third act of *Der Traum, ein Leben* (vii, 156) the king enters, leading by the hand Rustan and Gülnare. We see at once that Rustan has reached the goal for which he has been striving.

Grillparzer has twice made use of the motive of tying some article of personal apparel belonging to the beloved maiden about the staff or sword of the lover. The act is done, however, with two very different ends in view. Leander binds Hero's veil about a staff and calls it his standard. He lays it before his shrine,

calling upon the god to guard it for him. Later he carries it with him when he swims across for the last time to Hero's tower. It is discovered by Ianthe cast up on the shore just before she finds the body. Leander's act is a symbolic expression of his feeling that Hero is hereafter his guiding star (vii, 75 f.). He will wear her colors, as it were. The act in its purport is comparable with the mediaeval custom in accordance with which the lady tied her sash to her lover's arm before his departure for battle.—More nearly like this custom is Edrita's cunning device in *Weh dem, der lügt*, by means of which she diverts Galomir and so wins time and opportunity for the approach of Leon and Atalus. Galomir has tracked the fugitives and is almost upon them when Edrita discovers herself to him and then so skillfully occupies him that the two youths can steal up unawares and take the ungainly fellow prisoner. Her plan is to seem to consent to his position as her recognized betrothed and so to bewilder his simple mind with complete acquiescence that he does not notice that she is gaining possession of his weapons (viii, 81 f.). She seats herself beside him and says:

“Hier ist dein Schwert, das gut und stark, doch schmucklos.
Was gibst du mir? so knüpf' ich dir ein Bändchen,
Das, etwa blau, ich trug an meinem Hals,
[sie macht eine Schleife am Halse los]
Wie, schau' nur, dies, das knüpf' ich an dein Schwert.”

Galomir lunges at her with his hand as she removes the ribbon at her throat, whereupon she bids him go gently. This suggests to her an old custom:

“Zieh aus dein Schwert und lehn es zwischen uns,
So machen sie's bei der Vermählung auch,
Da liegt ein Schwert erst zwischen beiden Gatten.”

He obeys her bidding and so without arousing his suspicions she secures the sword and proceeds with the binding of the ribbon about its hilt, coughing as she does so to let Leon know that now is the time to approach. When the adornment of the sword is complete, she claps her hands with joy at its beauty and as if accidentally lets the sword fall to the ground. When Galomir stoops to pick it up, Leon and Atalus step forward and the

success of the ruse is complete. The significance of the action of binding the ribbon to the sword is most effective in its irony, and so stands in glaring contrast to the deep seriousness of the corresponding scene in *Hero*. In the latter, however, the incident does not form an essential part of the dramatic action.

It is interesting to note in *Der Traum, ein Leben* how closely and skillfully Grillparzer has followed the typical features of our usual dreams. Rustan's efforts to stop the drinking cup which the old witch has rolled out from behind the curtains about the king's bed, his repeated attempts to pick it up, and his exhaustion when he finally succeeds (vii, 181), are an admirable copy of the agony through which we go in our dreams when the simplest act seems well-nigh impossible. Again, the action of "der Mann vom Felsen" (180), who is about to hurl at Rustan the adder which he holds in his hand and which gnaws at his breast, and who disappears when Rustan falls to the ground crying "Entsetzen," is a very typical and frequent occurrence in dreams,—the sudden hurling of a missile which we cannot escape and its disappearance as we move or cry out.

In *Blanka von Kastilien* the struggle that goes on in Fedriko's heart between his passionate determination to save the queen's life and his sense of honor as commandant of the fort is effectively depicted by a few moments of silent pantomime after his description of the secret passage (x, 128). At the word "Kommandant" the whole enormity of the disloyalty to his office, of which he is about to be guilty in delivering up one of the keys, comes over him with telling force and he suddenly stops short. He hastily looks about him for a possible eaves-dropper; then his head drops upon his chest and with folded hands he stares at the floor. Presently he pulls himself together and then goes on with the unfolding of his plan.

One other significant instance of the dramatic use of pantomime should be mentioned. At the moment when the chief priest in *Des Meeres und der Liebe Wellen* extinguishes the lamp in the tower which is to guide the daring swimmer, Hero moves in her sleep and sighs, and just as we are beginning to hope

that she may awaken to avert the impending disaster she sinks more deeply into sleep, her head glides from the hand that has supported it and rests upon her upper arm, while the lower arm hangs limply beside the bed (vii, 89); the whole change in posture suggests her falling into profound slumber. It is a delicate and very beautiful bit of action; it is followed by the words of the Tempelhüter: "Mich schaudert. Weh! Hätt' ich mein Oberkleid!" and these, with the sudden coming of complete darkness, enhance the dramatic effect of the movements of the sleeper and increase our forebodings. The important element in producing the effect is, however, the coupling of the priest's action with Hero's stirring in her sleep.

III. THE DETAILS OF GESTURE AND ACTION

Grillparzer said that he could read in the faces of the commonplace people about him, in their gait, in the attitude of members of the same family one toward the other, and in the half involuntary words dropped by them, whole biographies.⁷ Nay more, he maintains that this divination of the lives of the obscure through a sympathetic scrutiny of the outward expression of their thoughts and feelings is a necessary prerequisite to the understanding of those characters who, being above the average, become the theme of the dramatist. He calls himself "ein leidenschaftlicher Liebhaber der Menschen" and goes on to say: "als einem solchen ist mir jedes Volksfest ein eigentliches Seelenfest, eine Wallfahrt, eine Andacht." Certain gestures, expressions of the face, tones of the voice, and so forth, become then to Grillparzer unmistakable signs of particular emotions and moods.

1. FACE AND HEAD

There are certain stereotyped movements of the head that we find in the dramas. Queen Gertrude dismisses her councillors with a nod (vi, 174); Rudolf nods in silent and scornful affirmation when Julius assiduously tries to explain away the challenge that the guards call out to the emperor in his own palace yard (ix, 105); when Rumpf announces the request of Zuñiga for a hearing, he simply shakes his head in refusal (ix, 18). Edrita calls out so that Galomir may hear, that they are going straight into the woods now, all the while, however, shaking her head at Leon, as a token that that is simply to hoodwink their pursuer (viii, 83); Bertha shakes her head in disbelief when Jaromir reveals to her his identity (iv, 75); the shoemaker shakes his head dolefully as he prophesies evil (xi, 223). "Still," "schweigend," "heftig," "schmerzlich" are used to characterize this

⁷ *Der arme Spielmann*, xiii, 227.

movement of the head; and in the case of the chancellor whose duty it is to announce Ottokar's defeat in the election of the emperor, the phrase "mit gefalteten Händen" is added, giving the sense of calm resignation and finality (vi, 64). The head is uncovered during prayer (vi, 145) or for other religious ceremonies, as in forming in procession in order to proceed to mass (ix, 29); in the presence of death (iv, 101); also before royalty (vi, 88). Rudolf commands those about him to cover their heads again as soon as Ottokar speaks to him as one human being to another, not as vassal to lord or as prince of the realm to the emperor (vi, 88).—The head is laid upon the arm which rests upon a table or a pillow, as a sign of mental or physical weariness:

"Lass mich hier in diesem Stuhl,
Bis die Sinne sich gesammelt
Und ich wieder selber bin,"

says Jaromir, as he rests his head on his arm (iv, 34).—In *Die Jüdin*, Isaak has been in hiding since the uproar attending the murder of Rahel and, as Esther enters and would relate the horrid tale, refuses to believe or even to listen; he crouches on the floor leaning his head against the chair, an image of wretched cowardice (ix, 203).—In a letter to Julie Löwe,⁸ the sister of the actor who was to take the part of Otto at the first presentation of *Ein treuer Diener seines Herrn*, Grillparzer wrote the following directions for Otto's attitude in the fourth act after the death of Erny: "Otto wird stumpf . . . Eine klanglose Stimme, ein dumpfes Vorsichhinstieren, im Sitzen den Kopf zwischen die Schultern gezogen, würde die beste Haltung nach aussen hin sein." The attitude is one of vacant brooding. "Nur das Gefühl der gegenwärtigen Gefahr ist in ihm lebendig," Grillparzer goes on to say. This goads Otto to spasmodic outbursts, after which he sinks back into his former state of dull lethargy, this time, however, leaning his head back in the arm-chair in which he is sitting (vi, 224). One other instance of this gesture may be here mentioned: at the end of the first act of

⁸ *Briefe und Tagebücher*, ed. Glossy and Sauer. Vol. i, *Briefe*, p. 90.

Sappho, after the poetess has sung her ode in which she has invoked Aphrodite to her aid in the impending struggle for Phaon's love, she leans her head wearily back against the terrace (iv, 155).

The gesture which is directly opposed to this, that of raising the head, is typical of courage and action:

“Den Kopf empor und alles frisch bekannt!” (iv, 159)

“Und so, gehobnen Haupts, mit furchtlos offenen Blicken,
Entgegen kühn den kommenden Geschieken.” (viii, 132)

The raising of the head is also connected with an aggressive frame of mind, or with arrogance:

“Der Undank hob sein Haupt auf gegen mich” (vi, 130);

“ . . . Wie er einhergeht,
Mit aufgeworfnem Nacken, hohem Haupt,
Als fordert' er Gott selber auf zum Kampf.” (xi, 167)

It may, on the other hand, be merely a mark of attention: *Medea* says to the maiden who kneels at her feet begging her pardon, “Was ist?” at the same time raising her head from her brown study (v, 56). In *Hero* both head and arms are thrown into the air as a gesture of intense and despairing longing (vii, 102).

To return to the gesture of resting the chin upon the breast. We find it again in *Die Argonauten* (v, 85) accompanying brooding, though in this instance the gesture is expressed in the stage direction; in the characterization of Rudolf it is typical of his habit of dreaming (ix, 26); with Rahel it is an expression of fear and accompanies the action of embracing the knees of the king in supplication (ix, 146); again, though insincerely, it expresses in her self-consciousness and timidity (160); in *Leander*, irresoluteness (vii, 36). When *Phaon* gives *Melitta* the rose, the depth of her emotion is shown by the fact that she stands immovable with head and eyes cast down (iv, 165), a posture identical with that of *Medea* after *Jason* kisses her and says:

“Und dieser Kuss sei dir ein sichres Pfand,
Dass wir uns wiedersehn.” (v, 54)

This is again a supreme moment of emotion too deep for immediate expression.—The sinking of the head is an expression of

humiliation in Ottokar, who has just knelt as a vassal before Rudolf (vi, 97); in Hero, of impotence, when she is hindered from going to her dead lover (vii, 96); in Rustan, of despair, when flight seems impossible after the death of the king (vii, 183); in Jason, of distracted bewilderment, as he comes out of the cave with the fleece, which he has wrested from the guardianship of the dragon (v, 115). It is the stereotyped attitude for deep thought (vii, 171); for prayer (vi, 138); in the presence of death (vi, 144).

With Grillparzer the most violent physical expression of despair is that of pressing the face upon the ground. In *Ottokar* Bertha, who has been the successful favorite of the king, learns that she is abandoned and that the king is about to wed another. With a cry she throws herself on the ground and presses her face against it (vi, 13). Later she goes mad with grief. There is a similar situation in *Sappho* (iv, 181), where Melitta enters after having carefully clothed herself, with roses in her hair and at her breast, and Sappho is overwhelmed by her beauty and youth and evident advantage in the struggle for Phaon's love. She starts as she sees the maiden and, covering her face with her hands, buries it in the grassy bank where she has been sitting. In *Psyche* (xi, 126) it is an attitude of pensive longing. In *Der Traum, ein Leben* Rustan presses his brow against the floor in an agony of contrition as Gülnare announces that she will share the crown, left vacant by the death of her father, with her supposed rescuer (vii, 185). Violent grief at the death of a beloved one is expressed by burying the head in the pillows upon which the body lies (vii, 101); a feeling of guilt at being instrumental in causing death, combined with great sorrow, is manifested in the same way by Bertha at the couch of her father, in *Die Ahnfrau* (iv, 93).

The covering of the face is in general the natural expression of a feeling of overwhelming sorrow or of shame and remorse. It is often accompanied by weeping. The face is either covered with hands or garment, or it is buried on the shoulder or breast of another, who is either the comforter or the one injured. When

Medea buries her face on Kreusa's shoulder and weeps as she says:

“Es war 'ne Zeit, da hätt' ich selbst geschaudert,
Hätt' ich ein Wesen mir gedacht, gleich mir!” (v, 147)

the feelings that prompt the gesture are a combination of sorrow, contrition, and despair. As Phaon and Melitta plead their cause at Sappho's feet, she stands with her face leaning upon Eucharis' shoulder, pain, pride, resentment, and a feeling of numbed hopelessness battling within her (iv, 217). But the attitude is a wistful one in Medea when Peritta comes as a suppliant telling of the imprisonment of her young husband and the burning of their home; love for Jason has begun to stir in Medea's heart, and she who was wont to be cold and harsh is suddenly moved to tears as she rests her brow upon Peritta's shoulder (v, 58). Later, when Jason leads her to her father after he has tried to force her to confess that she loves him and she has withstood the temptation to break away from the old life and to follow him, the struggle within her that attends the choice is so cruel that she says: “In schwarzen Wirbeln dreht sich's um mich” (95); and so she buries her face on her father's breast and weeps. Similarly Blanka, pressing her hands upon her breast, leans her head upon Jaqueline's shoulder, overcome by pain at parting from Fedriko (x, 51). Milota covers his head with his mantle and departs, after he has laconically announced to Ottokar the death of his brother and the madness of his niece (vi, 141). Kunigunde covers her face as Rudolf and the others about the bodies of Ottokar and Margarete bare their heads and pray for the dead (vi, 145). Aietes covers his head in an attitude of profound gloom as he broods over the killing of Phryxus and the coming of the Argonauts to avenge the murder (v, 39). Medea covers her face as the prophetic words of her father suddenly come to her mind, that Jason will cast her from him; now the fulfillment seems at hand, in that he bids her remain without the city while he goes within to greet King Kreon (v, 139). The gesture is again used by Medea in consequence of a certain hideous thought that comes to her, when Gora, the nurse,

hints at the murder of her rival, Kreusa, as a solution for her unhappy situation (v, 181). She tries at once to dismiss the thought from her mind and covers her face in shame and fear at its possible power over her.—Shame at a confession which has to be made leads Erny to hide her face on her husband's breast (vi, 193); he says to her:

“ Schäm dich an meiner Brust!
So recht, den Kopf im Winkel eingeduckt,
Die Augen zu; recht wie der Vogel Strauss.
Und so lass sprechen uns.”

Shame and remorse cause Marie to cover her face at the word “Buhlerin” (x, 94). When Garceran, before the assembled nobles protests his innocence of complicity in the king's moral aberration, Doña Clara, his betrothed, covers her face with shame and confusion at the equivocal position in which he finds himself (ix, 190).

Taking the head of another in one's lap is an affectionate gesture, as when the chancellor fondles his dead king, to whom he has always given his deepest loyalty (vi, 144); or it may be done to protect a loved one against a threatened blow (v, 119).

Turning the face away is either indicative of disapproval (iv, 77), or it may express repugnance at something that is impending; Medea turns her face away as she is about to strike Jason with the uplifted dagger (v, 90). Turning the face toward an object expresses the opposite emotion (v, 96). Frowning, an expression which occurs but rarely in Grillparzer, is indicative of disapproval. The king's “Stirne runzelt sich” when the queen requests of him her brother as an assistant in carrying on the affairs of state during Andreas' absence (vi, 165); in *Die Ahnfrau* (iv, 31) the term is “die [Augen-] Braunen runzeln,” but the two actions are, of course, identical.

Among the very few adjectives used by Grillparzer in describing the face or head the following may be noted: of the face, *listig*, *grotesk* (with *Ausdruck*), *kraus*, as well as the descriptions “Doch Unwill glüht in ihrem Angesicht” (vi, 182), “Entzücken belebt seine Züge” (x, 153); of the head, *süss*.

Grillparzer does not often represent his characters as blushing. In the few instances that appear he uses the words *Röte*, *Erröten*, *Schamerröten*, *schamgefärbte Stirne*, *flammende Glut*, *Flammenglut*, *Glut*, *schamrot*, *glühend rot*, *erhitzt*, *erröten*, *sich röten*, *überflammen*. The causes for this indication of self-consciousness are the usual ones: shame, modesty, shyness.⁹ Blushing is, besides, not confined to the women characters: Phaon blushes at Sappho's exaggerated praise of him when she presents him to her people (iv, 143); the blood mounts to Ferdinand's forehead for shame at the thought and mention of the treason of which he and his associates have been guilty toward their rightful master (ix, 113); Gomez reddens at having told his friend a falsehood (x, 19); the count says to the captain of the soldiers who has asked his permission to search the castle for the robbers:

“Ich gedachte meiner Ahnen,
Deren Wort hier, weit und breit
Mehr galt, als der höchste Eid,
Unter denen der Verdacht
Und des Argwohns finstre Macht
Schamrot sich geweigert hätten,
Diese Hallen zu betreten.” (iv, 62)

Rahel speaks of Doña Clara, the chaste and modest betrothed of Garceran, as being too pale for “wangenfrische Liebe” but adds that her lack of color is offset by the constant blushes which her excessive modesty induces (ix, 176); Mardochai asks Esther whether she can mention the insult to their race (“Man reicht nicht gern der Jüdin Hand und Ring,” viii, 236) without blushing with shame; Melitta blushes vividly at the ridicule in Sappho's smiles at table (iv, 158); Maria, at Fedriko's implied insult (x, 78).

The other instances of blushing have to do with the relation between maiden and lover. Melitta blushes when Sappho mentions Phaon's name (iv, 184). The blush on the cheeks of Medea is interpreted by Jason as a proof of her love for him:

⁹ Charles Darwin, *The Expression of the Emotions in Man and Animals*, 1873, p. 326.

“Ich seh’s an deiner Wangen Flammenglut,
 du liebst,
 Liebst mich!” (v, 94)

Blushing is often accompanied by an effort to hide the face. So here, Jason finally forces Medea to look into his eyes. Again when Medea promises to be her father’s support in his old age, renouncing her love for Jason, she says:

“Lass dich nicht stören die flammende Glut,
 Die mir, ich fühl’ es, die Wangen bedeckt!” (81)

—meaning thereby, that though this be a proof of her love for the stranger, Aietes need not heed it, since it is within the power of mortal to refuse to follow an inclination, no matter how far out of his power it may be to awaken one. As in the other two instances, blushing here is a confession of love for the person under discussion. Earlier in the play Aietes asks whether it is true that Jason has dishonored her with a kiss, and Medea simply says, “Las dir’s sagen die Röte meiner Wangen” (63).

Grillparzer conceives of the ability to blush as a mark of beauty in a woman and a characteristic entirely to be desired. In the scene between Primislaus and Wlasta, Primislaus commends the warlike maiden for her change to a more woman-like demeanor:

“So bist du schön, dein Auge, nicht mehr starr,
 Es haftet milden Glanzes an dem Boden;
 Die Wange färbt ein mädchenhaft Erröten.” (viii, 188)

Wlasta’s attitude is the result of confusion, for Libussa is standing veiled in the background and Primislaus, seemingly unaware of her presence, has been addressing Wlasta in a more and more confidential manner, criticizing to her the very characteristic in woman which is so evident in her mistress. Here again embarrassment is manifested not only by the blush but by the casting down of the eyes as well.

But the face flushes not alone from a feeling of shyness, shame, or embarrassment; excitement, especially anger, causes a sudden rush of blood to the face. “Phaon says of Sappho:

“ . . . Die Wange rötet sich,
 Von Zornes heissen Gluten überflammt.” (iv, 213)

Mirza relates how Rustan's cheeks glowed with the fire of ambition as Zanga told him stories of wars and battles and victories. With this manifestation of his excitement others are also bound,—he trembles, clenches his hands, his eyes sparkle, and he finally rushes out of the house with bow and arrows. The flushing of the face is, however, the first sign of the rising excitement that his stimulated imagination produces (vii, 115).

There is a more frequent use of the opposite expression of emotion, namely, the blanching of the cheeks. We find the following terms: *Blässe, Todesblässe, des Todes fahle Farbe; bleich, leichenblass, fahl; erbleichen, sich entfärben, sich verfärben*. The combination of pallor with trembling is frequent; we also find “wankend und bleich,” “mit fahlen Wangen und schlotterndem Gebein,” “bleich . . . und tief betrübt,” “bleich und verstört.” The lips tremble and grow pale. Pallor is an unmistakable evidence of fear and is recognized as such. Klesel says to Matthias: “Verfärbt Ihr Euch? Nur Mut, nur Mut!” (ix, 16). When there seems to the observer to be no occasion for fear, pallor is interpreted as an evidence of physical illness, especially when accompanied by other evidences such as icy cold hands, trembling, or an unusual expression of the eyes. Bancbanus says to Erny, who has just had a disturbing interview with Otto:

“Nicht krank? Und Todesblässe deckt die Wangen,
Aufzuckend fiebert eisig jedes Glied” (vi, 190);

the count begs Jaromir to go to bed, for he is pale as death and his eyes burn feverishly ever since the captain said that one of his men knew by sight every one of the robbers (iv, 60).—The mere recounting of a piece of news from which one may expect dire results causes the blood to leave the cheeks: Kreon announces to Medea the finding of the magic chest, which she had carefully buried with the hope of thus doing away with the old life, and her cheeks pale (v, 211). So the unexpected sight of the burial of the count, his father, affects Jaromir deeply; he totters back into his hiding-place with blanched face (iv, 116).—The imagination will sometimes invest an insignificant occurrence with deeply

symbolic and presageful meaning for one's own fate, with the corresponding physical reaction on the person concerned: Hero's mother trembles and grows pale as she sees the mother dove despoiled of her nest in the sacred grove, interpreting the simple and commonplace act in terms of her own impending, enforced separation from Hero (vii, 21).—A continued state of sorrowing marks itself upon the face with pallor: after Erny's death and burial Peter remarks upon Bancbanus' pallor (vi, 216); Gregory, the ascetic, is pale and worn with sorrow over Atalus' fate (viii, 11).—A mental struggle has the same effect: Libussa finally determines at Primislaus' importunity to don the vestments of the old life and with ceremony to consecrate the work of building the new city, and as she enters, Primislaus exclaims at her pallor (viii, 209); since the wanton slaying of Phryxus and his companions, Medea has lived apart from her father, alone in her tower, sorrowing over the murderous deed which cries for vengeance against her house, and now only at her father's coming to ask her aid against the Argonauts does she appear, gloomy and pale and changed from the bright and cheerful maiden whom they knew before the deed (v, 39).—A sudden coming face to face with a misfortune which one has tried not to confront in its full significance, or which one has forcibly put behind one, will blanch the cheeks: Günther relates to Bertha in all its gruesome detail the story of the ancestral ghost, and she reads in the pallor of her father's face that it is true (iv, 32).—The effort to renounce what is bound up irrevocably with one's happiness will cause the cheeks to grow pale: Leander says he will recover from his love before evening, and his jovial friend replies:

“Und sagst mir das mit zuckend fahlen Wangen
Und schlotterndem Gebein und meinst, ich glaub's?” (vii, 35)

In only one instance has an emotion of an entirely different nature the same effect upon the face: Hero turns pale with joy at the sight of her parents, whom she has not seen for many years (vii, 16).

Alternating flush and pallor are an evidence of extreme fear, and of confusion and despair as to the right course to pursue in a

crisis. While Bertha is binding Jaromir's wound he is sharply on the alert for the step of the soldier whom he has barely escaped and whom he expects to see burst into the room at any moment. His identity has not yet been disclosed to Bertha; therefore combined with the fear of capture is his dread of her discovery of his deception. In this instance the twitching of the lips accompanies great fear: "Gichtrisch zuckt der bleiche Mund" (iv, 70). Rustan's mouth twitches similarly and his eyes are wild with the fear of being finally discovered as the murderer of the man on the cliff; the king has just left him, having had his suspicions aroused, saying that he will examine the dead body while Rustan finds the dagger given him by the king and which is said to have been found with the body (vii, 169).

It is a significant fact that in Grillparzer's dramas there are less than half a dozen instances of kindly, merry laughter, and even these cannot all be classed under Darwin's definition of the primary purpose of laughter, "the expression of mere joy or happiness."¹⁰ There was little in the poet himself or in his life that would call out such expressions of happiness. Silent, moody, incapable of making strong friends or of securing the happiness of a union with a loving helpmate, harassed by financial cares and racked by physical pain, and during the greater part of his life misunderstood and unappreciated, he certainly could have known little of the spontaneous laughter that springs from pure joy of living. Even his one comedy, *Weh dem, der lügt*, while exquisite in its humor, contains little of light joyousness and none of the broadly humorous situations (with the exception of Galomir's mishap) to which we are accustomed in a comedy. The only instances of laughter untinged by scorn or ridicule or malice are these: Rudolf laughs out loudly while he reads in Lope de Vega (ix, 16), and again at the ruse by which Julius gains admittance to him (63). In *Die Jüdin* the king laughs indulgently at Rahel, who in a fit of petulance

¹⁰ Charles Darwin, *The Expression of the Emotions in Man and Animals*, 1873, p. 198.

is tossing the pillows about in the arbor, though pretending to be ill and weary :

“Die Mattigkeit, zum Glück, lässt etwas nach.
Ah, Garceran! Sieh nur, sie ist ein Kind!” (ix, 175)

In *Ottokar* the queen laughs against her will at the antics of Zawisch, who has written her a love-letter and now pretends it was meant for the lady-in-waiting (vi, 50). Edrita's laughter when Leon relates to her the plot about the bridge is pure merriment unmixed with ridicule (viii, 68).

Laughter at a ridiculous situation often verges on contempt for the person who is exciting the merriment. So Edrita laughs at Atalus' plight as he comes out of the ditch, where he has been sawing through one of the beams of the bridge, and stands before her covered with mud; she touches him with her finger and making sport of him says: “Du siehst recht artig aus!” (viii, 69). Later, when Galomir steps out upon the bridge and, as it gives way under him, falls into the ditch, Edrita bursts out laughing at the stupid, clumsy fellow, who though her betrothed, excites in her nothing but contempt and disgust (viii, 70).—Blois laughs as he relates how at the request of several pretty ladies he played a practical joke on a surly pedant, strewing peas on the steps which he had to ascend to do homage to the king and thus causing him to fall prone, to the merriment of the king and his court (xi, 92).

The words designating laughter are: *lachen*, *hohnlachen* (frequent), *auflachen*, in *Lachen ausplatzen*; and the following terms are used to characterize laughter: *laut*, *grimmig*, *wild*, *heiser*, *widerlich*, *höhnisch*, *verbissen*, *verzerrt*, *teuflisch*. These terms throw light upon its usual purpose in the dramas. Ottokar “lacht höhnisch auf” when the servant says:

“Zwei Tage habt Ihr nicht gegessen, nicht
Geschlafen; denkt an Euer teures Leben!” (vi, 101)

Rudolf responds in the same way to the words of Duke Julius: “Mich freut das Wohlsein Eurer Majestät” (ix, 100). Both have sufficient reason to know that their lives are no longer of

great moment in their country's welfare.—The porter dismisses Mardochai's inquiry about his daughter with a sneer and a laugh: "Er [der König] aber wählte: nicht zu wählen" (viii, 254); the councillor speaks in the same way of King Ahasveros' enterprise in summoning maidens to his court and finding none to his liking (239). We find taunting laughter in the dramas: the old witch laughs shrilly when Rustan draws the curtain about his misdeed, saying,

"Warum Decken denn und Hüllen,
Wenn wir Rechtes nur erfüllen?" (vii, 170);

and again, when Rustan presses the cup upon her saying, to soothe his conscience, that he will have none of her poison, but is nevertheless careful to pick up instead the harmless drink, thus leaving the possibility of murdering the king still open (171). The man on the cliff laughs in mockery at Rustan when he slays the snake at which Rustan has aimed and which he has missed: "Ha, ha! Schlechte Schützen! Lernt erst treffen" (139). The mob gathered about Banebanus' home taunts him with having married so young a wife, laughter and cries and clapping of hands coming up to him from the street below (vi, 153). Otto jeers at him with loud laughter when Banebanus suddenly discovers that the councillors have left the room, impatient of the long session (174), and later the servants do the same when they discover him still busied with his papers while Otto courts his wife (179). Hereford twice breaks out into heartlessly cruel laughter as he recounts to Robert of Normandy the fearful fate that has met his loyal followers (xi, 96, 97). Atalus laughs maliciously when the key upon which Leon depended to aid them in their flight is withdrawn and carried away by the servant; he says in explanation of his laughter: "'s ist nur, weil du für gar so klug dich hältst" (viii, 55). Ottokar laughs hoarsely when he pictures to himself the plight into which he will force his enemy (v, 125). Maria, who is madly jealous of Blanka's hold on the king's affections and who hates Fedriko for the insult which he cast in her teeth, suddenly learns of a secret which will work the certain ruin of these two, and her triumph at the unexpected revelation contorts her face into a laugh as she vows to con-

summate their fall (x, 101). Later she laughs like a demon as she flaunts Fedriko's death sentence in his face and jeers at his horrified amazement (x, 117).

We hear the cynical laugh in Zawisch, the worldly, reckless adventurer who stops at nothing, not even at trying to win the love of the queen. As he enters for the first time, the pathetic scene with Bertha is just being enacted; he stands on the threshold regarding the group and then without a word bursts into laughter. After having goaded her to desperation by his ironical description of the efforts of her family to bring about a union with the king, he laughs again loudly as she rushes from the room crying that she wishes to die at the feet of the queen who has been so wronged (vi, 14, 16). At the beginning of the second act (44) he enters again, laughing; but this time it is at himself, at the spectacle of himself in love with Kunigunde. In Gora's grim laugh as Medea says

“Lass uns die Götter bitten um ein einfach Herz,
Gar leicht erträgt sich dann ein einfach Loss,” (v, 131)

there is strong disbelief in the possibility of any happiness in the future for Medea and Jason. Medea's wild laughter (v, 109) as Jason shrieks and staggers back from the cave where the snake which guards the fleece has darted out its head at him, is akin to the laughter of the mad, so great is the strain of the situation,—the danger to Jason in securing the fleece and the probability of dire results in the event that he does succeed in securing it. This laughter can in no way be connected with any feelings of possible satisfaction at an outcome which she had predicted, but must be regarded as a natural outlet for pent-up nervous energy, which is set free by Jason's shrieks and sudden return from the cave. Jason's subsequent laughter as he lays hold of Archytas' shoulder and takes the mantle, which he wraps about the fleece to hide it from his sight, must be interpreted in the same way,—Jason is almost beside himself with the horror of the experience through which he has just gone and his laugh is an actual physical relief (115).—There is cutting sarcasm in Ottokar's laugh when he is told of the demands of the emperor

for the provinces which have been wrongfully withheld by him from the empire:

“Ha, ha, ha, ha! ’ne lust’ge Mär fürwahr!
Und sonst begehrt der neue Kaiser nichts?” (vi, 68)

It is an ironically bitter laugh with which Mortaigne greets Norton’s conjecture that a compromise will be the outcome of Duke Robert of Normandy’s visit to King Henry, for he knows that sovereign’s treachery too well to be anything but sceptical about his keeping faith with Robert (xi, 54).

There is one other use of laughter in the dramas; viz., to cover the embarrassment which one who has a secret guilt in his heart feels in the presence of straightforward honesty and which is only increased by the effort to temporize. King Henry’s attempt to still the admonishings of his conscience and to divert the unfavorable verdict of the world by calling him whom he is about to betray “duke” instead of “brother” fails with loyal Lacy, and the unmistakable reproof contained in the latter’s emphasis on the word “brother” calls out an uneasy laugh from the king (xi, 78).

Grillparzer’s characters do not often smile; and here again, in the majority of instances, there is mockery or malicious joy. Sappho smiles at Melitta, thus mildly taunting her with her absent-mindedness (iv, 158); there is a twinkle in the eye of the youth who has accompanied the three princes into the wood, bearing upon a cushion the riddle which they are to solve in order to win Libussa; Domaslav says: “Mir dünkt, ich sehe Spott in seinen Augen” (viii, 147), and later, as they are about to leave, Biwoy says: “Und lach nicht wieder, wie du vorerst getan” (156); Eleanore smiles in a superior way at the king’s attempts to construct an English garden to her taste:

“So sind sie nun, Britanniens Kinder, alle;
Trifft man aufs Haar nicht den gewohnten Brauch,
So weisen sie’s zurück und lächeln vornehm.” (ix, 142)

The smile as an expression of malicious satisfaction at another’s misfortune occurs in *Blanka von Kastilien* when Rodrigo realizes that he has succeeded in inciting Maria against Blanka (x, 94);

when he gloats over Blanka's and Fedriko's consternation at his request for the keys (here it becomes a grin: "Er weidet sich grinsend an beider Schrecken," x, 142); and finally when he reads the letter that gives Fedriko fully into his power (x, 162). Also in *Robert, Herzog von der Normandie*, when Hereford promises the king that he will undertake to capture Robert (xi, 82) and when the king mocks at Robert's declaration that he will leave the camp against all odds (xi, 88). In the first scene of *Blanka* Fedriko's smile during the conversation with Haro is one of contempt (x, 11). Toward the end of the drama, after the slaying of Haro, he looks from the bloody sword to the keys with a confused smile on his face, for the enormity of his deed has not yet dawned upon him and he is still half-crazed (x, 190).

Instances of the smile prompted by the kinder emotions are the following: Robert forces a smile at Mortaigne's pledge of loyalty unto death (xi, 75); Hero's mother smiles at her jest that she will carry her to the ceremony if she will not come of her own will (vii, 23); Leander smiles at Naukleros' dramatic recital of Hero's actions at the altar of Hymen (34).

"Lachen" and "lächeln" are twice used figuratively:

"Wohin der Blick sich wendet,
Lacht's [das Land] wie dem Bräutigam die Braut entgegen." (vi, 86)
"Der Lenz senkt sich lächelnd hernieder." (xi, 29)

"Lächeln" is once used in the very special meaning of "to bid defiance to" when Jaromir soliloquizes on the blessings that belong to him who knows a father's love:

"Der schiff't durch des Lebens Klippen,
Lächelnd ob der Stürme Wut." (iv, 112)

While Grillparzer has not made frequent use of the act of kissing in his dramas, there is exemplified in them a wide range of this act, from the kiss of maiden and lover to that exchanged between lord and vassal.

There is a striking though hardly significant similarity in the stage directions for the first kiss exchanged between maiden and lover: in *Hero*, "Sie küsset ihn rasch (vii, 60); in *Sappho*, "Er drückt rasch einen Kuss auf ihre Lippen" (iv, 167); in

Die Argonauten, "Sie bei der Hand fassend und rasch küssend" (v, 54). In *Hero* the kiss is a pledge of love, in *Die Argonauten* a pledge that Jason will meet Medea again.—In *Die Argonauten*, as Jason is about to leave Medea to secure the fleece at the risk of his life, Medea kisses him again and again passionately (v, 108), realizing vaguely that with the gaining of the fleece the destruction of their love and happiness will begin. In *Ein treuer Diener* Banebanus and his wife Erny kiss one another farewell when he leaves for the court (vi, 159).—The kiss on the forehead, while lacking all amatory significance, is bestowed by Sappho on the sleeping Phaon as she bids him waken (iv, 175), and again when she takes farewell of him saying: "Es küsset dich ein Freund aus fernen Welten" (226); Medea kisses her brother on the brow (v, 120), and the spirit of the ancestress kisses Jaromir as she bids him depart in peace (iv, 123). Children kiss their fathers upon the brow and upon the locks in token of reverence (iv, 160). The kiss of a parent brings with it a blessing: "So, noch diesen Segenskuss" says the count to Jaromir (iv, 37); it is the symbol of complete confidence:

" dieser Vaterkuss
Schliesst dich ein in unsre Leiden,
Schliesst dich ein in unsre Freuden, Sohn" (iv, 47);

Aietes kisses Medea in proof of his restored faith in her (v, 84). Kreusa kisses the younger of Jason's children because his features are like his father's (v, 144). Sappho kisses Melitta with the affection of a mother (iv, 151),—and then again, as she notes the change that has come over her since her absence from home, with an increase of understanding sympathy (151); so Hero kisses Ianthé, who before has meant little to her, after love has come to her and has opened and warmed her heart (vii, 69). Medea closes Gora's lips with her kisses when the old nurse declares that the glorious stranger whom Medea takes for a god is a mortal and a bold adventurer (v, 61).

There is but one instance of a kiss exchanged between men, when Rudolf kisses Ottokar as a symbol of vassalship:

" mit diesem Kuss
Begrüss' ich Euch als Lehnsmann und als Bruder." (vi, 97)

Joy at success is expressed by kissing the object which has been instrumental in the happy outcome (ix, 57).

The kissing of the footprints of a person is an expression of the deepest possible reverence on the part of vassal to lord:

“Solang’ die Fürstin Vasthi seine Gattin [des Königs],
Drück’ ich auf ihren Fusstritt meinen Mund.” (viii, 262)

The kissing of another’s hand is usually a stereotyped, ceremonial gesture in the dramas: as Don Caesar enters, he greets the king with the words, “Ich küß’ Eu’r Majestät die hohen Hände” (ix, 19); when Duke Robert’s generals take leave of him they kiss his hands (xi, 75); at a sign of recognition from Rudolf, Leopold kisses his hand eagerly (ix, 30); the king bids Bancebanus kiss the hand of the queen as a symbol of his willingness to be her loyal minister during Andreas’ absence and at the same time to petition thus for her favor (vi, 171). It may also be an expression of gratitude, as when Peritta kisses Medea’s hand after she has wept with sympathy at her former maid’s tale of distress (v, 58); a sign of deep emotion, as in the case of Bancebanus, who presses the hand of little Bela to his lips, convincing himself thus that he for whom he risked his life is alive and well (vi, 253). In one instance, the hand is extended to a subject to be kissed, as an indication of forgiveness and return to favor (viii, 250).

The expression of the eyes plays an important role in the dramas. The emotions are truthfully and unmistakably reflected in them, and so Grillparzer takes great care in describing them. For the fact that the dramatist attached the greatest importance to what might be read in the eyes and placed his entire reliance upon their infallibility in reflecting the feelings, we have abundant proof: Blanka calls the eye “der plauderhafte Zeuge” (x, 125); Edred says:

“Gottes Schrift in eines Menschen Auge
Ist wie der Schreiber wahr und kann nicht lügen.” (xi, 203)

Phaon says to Melitta (iv, 216):

“Enthüll der Augen schimmernden Kristall,
Dass sie dir blicke in die fromme Brust.”

When Otto avows that his intentions toward Erny for the future shall be only of the purest and best, she catches sight of the triumph in his eyes and says (vi, 211) :

“Ha, was war das? Enthüllst du selber dich?
Tilg’ erst den Schimmer dort aus deinem Auge.”

In *Blanka* we find:

“Es rächt die Wahrheit ihr verletzt’ Gesetz
Und macht dein eignes Aug’ dir zum Verräter.” (x, 19)

The inability to look one straight in the eye is synonymous with treachery and untruth (ix, 82, 164; iv, 215). The realization that the eyes can speak only the truth lies back of the impulse to cast them to the ground:

“Tritt hin vor mich und sag: Ich bin’s! Hörst du?
Ich bin’s, bin schuldlos! Und sieh mir ins Auge!
Nichts da! Den Blick nicht auf den Boden! Hier,
Auf mich dein Aug!”

(Banebanus to Erny in *Ein treuer Diener*, vi, 193)

A bad conscience is a leaden weight which lies upon the eyelids, forcing one to look upon the ground (x, 133). When Jason first comes upon Medea in the tower, he bids her look into his face so that he may read in her clear eyes the solution to the riddle of her actions; he cannot connect consistently in his mind her beauty and her reputation as a sorceress (v, 53).—To test a person’s sincerity one gazes fixedly in his eyes: “er misst ihn mit durchdringendem Blick” (x, 164), “er fasst ihn ins Auge” (x, 19).

But not only are the eyes important as absolute mirrors of the soul; Grillparzer goes still farther and imputes to them great power to affect those upon whom their glance falls:

“Und war ein Funke Glut in diesen Männern,
Die sich Vertreter nennen eines Volks,
War irgend etwas nur in ihrem Blick,
Das mehr als Eigennutz und Schadenfreude,
Ich stünde jetzt mit ihnen drauss im Feld
Und tötete mit Blicken den Verrat.” (ix, 82)

Seyfried cries out to Ottokar, who has killed his father:

“Der Kaiser hat verboten, dich zu töten
Mit Waffen; doch ich will, ein Basilisk,
Versuchen, mit den Augen dich zu töten.” (vi, 140)

Phaon declares that there are two daggers hidden under Sappho's eyelids (iv, 187); and similarly Count Barotin:

“ noch haften
Deine starren Leichenblicke
Mir, gleich Dolehen, in der Brust.” (iv, 25)

Phaon says of Sappho: “Ihr Auge tötet so wie ihre Hand” (iv, 187); Jason stares at the ground as though he would force from its bosom his two children who are dead (v, 224); Rahel toys with the king's helmet, saying

“ Zweckwidrig für den Krieg,
Denn er verhüllt, was siegreich meist, die Augen.” (ix, 179)

The expression of the eyes is with Grillparzer an important factor in proving to the lover that the maiden returns his love: in the struggle through which Medea goes in resisting the temptation to follow Jason, she is twice forced by him to look into his eyes and so give proof to him of her love (v, 76, 94). So the look in the eyes of the lover calls forth a response in the heart of the maiden:

“Aus seinem Aug, seiner Hand, seinen Lippen
Gingen sprühende Funken über mich aus,
Und flammend loderte auf mein Innres.” (v, 82)

Bertha says to Jaromir:

“Besser stünd' es dem, zu schweigen,
Der nicht weiss, wie Liebe spricht.
Kann der Blick nicht überzeugen,
Überred't die Lippe nicht.” (iv, 48)

Jason, to Kreusa:

“Wenn nach genützter Jugendzeit
Der Jüngling auf ein Mädchen wirft den Blick
Und sie zur Gattin macht von seinen Wünschen.
Er späht nach ihrem Aug, ob es ihn trifft,
Und trifft's ihn, ist er froh in seinem Sinn.” (v, 160)

The terms employed in describing the expression of the eyes throw much light upon the very full use that Grillparzer makes of this method of characterization. To “Blick” and “Auge” he applies the following attributes: *aufgerissen*, *bang*, *beobachtend*, *blitzend*, *dunkel* (not of the color of the iris), *durchdringend*,

düster, eisig, ernst, voll Erwartung, feurig, finster, freudeglänzend, freudetrunken, funkelnd, furchtlos, grimmig, gross, heiss, hohl, hold, klar, lebensmutig, lichtscheu, lieb, mild, milden Glanzes, mitleidig vorwerfend, sanft, scharf, scheu, schroff, starr, teilnahmslos, tief, tot, trocken, trüb, umherschweifend, unbeweglich, verächtlich, vernichtend, verstört, weitgeöffnet, wild, zornig.

Of verbs denoting the use of the eyes, and of modifiers connected with such verbs, we find: *ängstlich starren, jemanden ernst und fremd anblicken, jemanden flehend ansehen, forschend blicken, jemanden fragend ansehen, jemanden fremd ansehen, fromm und schelmisch blicken, grass or grässlich starren, jemanden mit Hoheit anblicken, jemanden lang und bedeutend ansehen, leblos starren, jemanden liebkosend anblicken, jemanden misstrauisch ansehen, jemanden rauh ansehen, ruhig vor sich hinblicken, sich schreckhaft umsehen, schweigend starren, jemanden starr anblicken or betrachten, die Augen staunend aufziehen, trüb starren, unverwandt blicken, jemanden verachtend ansehen, jemanden vertrauensvoll anblicken, jemandem verwundert nachsehen, wehmütig gen Himmel blicken, jemanden mit erkünsteltem Zweifel ansehen.* The expression "die Augen im Kopf herumdrehen" (v, 222) is conceived of as indicating horror; the rolling of the eyes may also be the result of anger (x, 92). The attitude of head thrown back and eyes raised heavenward expresses ecstasy (viii, 29).—"Starren" is a favorite word of Grillparzer's; we find, in addition to the uses of the word recorded above, *vor sich hinstarren, starr sehen, auf einen Punkt starren*; it may indicate extreme preoccupation or meditation, fear, sorrow, horror, disappointment, reaction from great excitement ("Er [der Herzog] liegt, und starrt, und schweigt," vi, 197), despair, failure to grasp at once the full import of a blow, or silent accusation.

In the casting down of the eyes we find the stereotyped attitude of the seeress (viii, 124); an expression of the sense of one's unworthiness in the presence of a revered being (iv, 68):

"Seh' ich diese reinen Züge,
Senkt zu Boden sich mein Blick" (iv, 68);

a confession of guilt (iv, 71); fear of the possible effect of one's words upon the listener (iv, 98). It is also the natural posture of maidenly modesty (iv, 165); it may be the mark of a thoughtful character (viii, 260) or may indicate worry (v, 91), dejection (vi, 105), gloom (viii, 221), or mockery (iv, 158).—Placing the hand over the eyes is indicative of mental pain (x, 127).—Grillparzer personifies the abstraction 'envy,' giving to it "hollow eyes" (iv, 113); and he imagines that the stars stand about their master's throne blinking wisely with their eyes (ix, 25).

Grillparzer attaches no shame to weeping and is far from conceiving of tears as a sign of weakness; they are to him, under certain conditions, a natural, sincere, and wholly praiseworthy expression of feeling belonging to men as well as to women, and in one instance they are cited as a proof of a man's goodness:

"Du bist gerührt, du weinst! O guter Gott,
Ich wusst' es, mein Fedriko ist nicht böse!" (x, 67)

Tears cannot be induced hypocritically: "Tränen lügen nicht," he says (ix, 204). He calls them "des Schmerzes heilig Recht" (iv, 185), and even goes so far as to regard weeping in the light of a duty which we owe to the dear departed:

"Und eh ich weiter rede, so erlaub,
Dass ich, das Aug gedrückt an deine Knie,
In Tränen derer denke, die gewesen"
(Bancbanus in *Ein treuer Diener*, vi, 247)

and

"Ach! ich sehe deine Tränen
Treu sich schliessen an die meinen."
(Graf Barotin relates to Bertha the story of her brother, iv, 19)

Again he calls tears "der Unschuld stumme Sprache" (iv, 185) and regards them as an evidence of the presence of kindness in the human soul (v, 58); Kreusa exclaims:

Sie [Medea] ist nicht wild. Sieh, Vater, her, sie weint" (v, 147)

—the fact that Medea can weep is sufficient to convince Kreusa that she is not a wild barbarian.—Even a robber, Jaromir says, may weep when the full realization of his fate comes over him (iv, 75); the good that is in him has not been so stifled but that

it is still capable of manifesting itself through tears. Absyrtus says (v, 118): "Ich schäme mich der Tränen nicht, Genossen!" as he weeps with Medea at the struggle that is going on within her soul.—But while no reproach attaches to weeping, we naturally find surprise expressed at tears in a strong man or woman when their cause is not apparent:

" . . . Dein [Wlastas] Aug' ist feucht.
Was nur erpresst der Starken diese Tränen?" (viii, 199)

Jason says that they will ask him on his return:

" . . . Wem gilt die Träne,
Die fremd dir da im Männerauge funkelt?" (v, 96)

Weeping is sometimes an expression of gratitude:

" . . . Freund, weisst du uns Rat,
So sprich und nimm des alten Mannes Dank,
Des Landsgenossen Träne dir zum Lohn." (vii, 227)

There is a peculiar respect, almost amounting to reverence, in this interpretation of the act of weeping which is significant of the whole dignity with which Grillparzer invests it. Emperor Rudolf's voice chokes with tears as he pronounces sentence on Don Caesar, his natural son (ix, 103); King Alphonso weeps with rage at Rahel's murder (ix, 204); Max, Rudolf's brother, is nigh unto tears at the indignity to which he and Ferdinand have subjected the emperor (ix, 106); Banebanus, the strong and loyal minister, weeps at Queen Gertrude's affront to him—"Ich sagt' Euch's, Herr! Ich tauge nicht dafür" (vi, 171), and again at the thought of his murdered wife (247); the hitherto calm, unmoved Leander sheds tears at the hopelessness of his love for Hero (vii, 34); Günther, at the death of his master (iv, 123); Jaromir, at his desperate plight (iv, 75); the Jew Israel weeps with fear (ix, 204); Absyrtus, at losing his beloved sister (v, 117).—Among the women in the dramas, Rahel as well as Queen Eleanore, Melitta and Sappho, Medea, Blanka, Bertha, and Erny, all find relief for their pain in tears. Neglect from a loved one (ix, 176); sudden relief from long pent-up sorrow (ix, 192); loneliness (iv, 161); injustice at the hands of a dear friend (x, 38); sorrow (vii, 17; iv, 19); unrequited love

(iv, 188, 206); wistful longing for a confidant (v, 58); a farewell (v, 84); the conflict that comes from indecision as to the right path to be chosen in a crisis (v, 96); extreme self-depreciation (v, 147); emotional excitement (vi, 193); earnestness in pleading (vi, 188); these are the causes of the shedding of tears among Grillparzer's women characters. But one may weep for joy as well as from pain: Kallisto and Rhodope shed tears of joy at Sappho's return (iv, 142); the old man whose grandson Fedriko has rescued from drowning weeps with joy at receiving the gift of money (x, 16).

Hero's extreme sorrow calls out the metaphor, "a sea of tears." She says:

"O, ich will weinen, weinen, mir die Adern öffnen,
Bis Tränen mich und Blut, ein Meer, umgeben,
So tief wie seins, so grauenhaft wie seins,
So tödlich wie das Meer, das ihn verschlungen!" (vii, 96)

2. THE VOICE

To Grillparzer the expression of the voice is an important index of the feelings. Joy and sorrow and all the other emotions express themselves involuntarily in the voices of his characters. He takes it for granted that overpowering feelings have their vent here beyond the control of the person concerned. Ottokar, who has expected the election to office as emperor, on hearing the chancellor's announcement of his defeat, finishes what he has been saying in broken tones (vi, 65). So closely are the two bound together, mental condition and tone of voice, that Grillparzer often states simply the emotion, leaving the reader to deduce from it the exact effect on the voice:

"*Sappho.* Gebt mir den Sieg, erlasset mir den Kampf!

[Begeistert]

Die Flamme lodert, und die Sonne steigt,

Ich fühl's, ich bin erhört!" (iv, 226)

How careful Grillparzer is to suggest every change in the feelings of his characters by this means and how much importance he attaches to this method of characterization may be judged from the wealth of his vocabulary in describing the voice.

Again here, as in the case of laughter, of which we found few joyous instances, expressions of joy for the voice are comparatively rare: *heiter* (Rudolf in *Ein Bruderzwist*, as he mentions the Spanish author's name, ix, 16); *freudig* (Bertha imagines that her brother has returned, iv, 102); *schreiend, tumultuarisch* (Jason, mourned for as lost, suddenly returns, v, 67); *jubelnd* (the people, as Sappho returns after her victories, iv, 141); *Freudengeschrei* (little Bela is safe, vi, 249); *begeistert* (Sappho feels that her prayer is heard, iv, 226); *entzückt* (Blanka describes her first meeting with Fedriko, x, 35). The following epithets are applied to the voice affected by mental pain: *tränenerstickt, mit unterdrückter Rührung, bebend, zitternd, aufgelöst, überwältigt, von Schluchzen unterbrochen, klanglos, unbetont, kaum vernehmlich, fast unhörbar, halblaut, unruhig, furchtsam, ängstlich, erschrocken, schreckhaft, entsetzt, dumpf, gezwungen lustig, schmerzlich, schmerzhaft, schreiend, kreischend, stark, streng, heftig, knirschend, unwillig, grimmig, zornig, fast rasend, rasch, schnell, übereilt, bitter, rauh, wild, wild erfreut, "schaurig, widrig, wirren Klanges," bewegt, matt, erschöpft, scheu und düster, kläglich, beleidigt, kleinlaut, niedergeschlagen, wehmütig, ruhig und ernst*. There occur also such expressions as *die Stimme versagt einem; die Stimme stottert, bricht bebend; mit Absätzen sprechen, stockend*. Other characterizations of the voice are: *schnell, eifrig, lebhaft, mit Nachdruck, fest, stark, laut, übermütig, feurig, stolz, gebieterisch, ruhig, gefasst, gemässigt, mild, ohne Strenge, ohne Tücke, gedämpft, leise, halblaut (und verwundert), mit Würde, langsam, weich, schwärmerisch, demütig, verschämt, besänftigend, einschmeichelnd, zierlich, verbindlich, innig, vertraulich, gutherzig, gütig, zart, mitleidig, mit Bedeutung, gedehnt, gespannt, frappt, launicht, komisch, trocken, feierlich, tückisch, beissend, spottend, verächtlich, höhnisch, mit grimmigem Hohn, kriechend, betroffen, verlegen, verwirrt, mit erhöhter Stimme, mit geändertem Ton, wie im Traume*.

It is interesting to note to what extent in the characterization of Medea the tones of her voice play a part. While we must

recognize the fact that no dramatist attempts to prescribe all the changing shades of voice that the actor must observe, it is evident that Grillparzer considered a certain amount of such actual stage direction entirely essential in the clear delineation of his characters. Medea, the heroine of the dramas which form the trilogy, is in her origin and training a child of nature; when Phryxus (v, 21) asks her, with the beauty of expression and the appreciation of what is lovely which we should expect of a Greek, who she may be, she replies dryly and laconically, "I am Medea, this king's child." There is none of the gentle sympathy in her voice that we find later in the Greek Kreusa's and that speaks to us of culture and refinement. Then comes in *Die Argonauten* and *Medea* the conflict between barbarian and Greek, Medea's longing for something better, her final succumbing to Jason, and the struggle within herself in trying to fit into a civilization to which she does not belong, with the tragic close which must follow upon such a conflict. Medea is not at peace with herself at any time; this is reflected in her voice. She has lived apart from her father and brother since the murderous deed which gave into Aietes' possession the golden fleece. She has brooded over the misfortune that this will bring upon her house, and when her father calls upon her to come to his aid, even before she learns what the impending trouble is, her response is such that Absyrtus cries out:

"Wie kläglich, Vater, ist der Schwester Stimme.
Was mag ihr fehlen? Sie dauert mich!" (v, 39)

So when she learns that the enemy have landed she fairly shrieks the words: "Es ist geschehn! Der Streich gefallen! Weh!" (42). Her grief expresses itself in a natural, uncontrolled outburst. Her character as sorceress is illumined by the close of her prayer for light in the coming conflict, where her voice mounts almost to frenzy (51). After the first meeting with Jason in the tower her awe at the apparition is disclosed in the whispered words to Gora, "Warst du zugegen heut Nacht?" (59). It is the gentle side of Medea that is emphasized here. Then follow such passages as "[aufschreiend] Er! Lass uns fliehen, Bruder!"

(88), when, despite her attempts to avoid Jason, she comes upon him in the forest; "[dumpf] Geh—in deinen Tod!" (102); "[halblaut] In der Höhle liegt's verwahrt" (102); "[weich und schmeichelnd] Geh nicht!" (106) when Jason insists upon securing the fleece. The conflicting emotions in Medea's heart are clearly shown, when with a voice choked with tears she says "O Bruder! Bruder!" to Absyrtus' question whether she would leave him, her home, and her father, and then, on his neck, in a scarcely audible voice "O, könnt' ich gehn mit dir!"; while when Jason steps up saying "Du willst mit ihm?" she replies "furchtsam": "Ich?" (v, 117 f.).

With some characters the same stage directions for voice are repeatedly given, thus emphasizing some salient characteristic: for Matthias (*Bruderzwist*) we find *streng* and *zornig*; for the priest in *Hero*, *streng*, *stark*, and *ruhig* are used; for Gregor (*Weh dem*), the stern ascetic with quixotic ideas of virtue, *stark*; for Gora (*Medea*), the carrier of the uncorrupted barbarian ideal, *dumpf* and *mit grimmigen Hohn*; for the Emperor Rudolf (*Bruderzwist*), in whom is the unrest resulting from inharmony with environment, we find *heftig*, also *dumpf* and *bitter*; for Ottokar (*König Ottokar's Glück und Ende*), the king with unsatisfied ambition, *dumpf* and *zornig*; for Jaromir (*Ahnfrau*), *bebend*, *schreiend*, *düster*, *wild*.

3. HAND AND ARM

Grillparzer is able, through almost every conceivable gesture of arms and hands, to reveal great diversity of emotions. There is no phase of action (using this word in its broadest sense) of which he makes more thorough and more sympathetic use. The sense of touch is an important one to the poet, and he has observed closely its manifestations in life.

The person who has gone through great danger assures himself that he is still living by involuntarily feeling of his body: Rustan, awaking out of his terrifying dream, jumps up and passing his hands over his arms cries:

"Leb' ich noch? Bin ich gefangen?

So verschlang mich nicht der Strom?" (vii, 211)

It is not enough to see the object of one's solicitude to be assured of his safety, the absolute test is to lay one's hands upon him:

“ . . . Ha, ich muss dich sehen!
Dich umfassen, dich umschlingen,
Sehen, fühlen, dass du lebst!” (iv, 66)

Feeling of one's neck is a more specific gesture, suggesting as it does execution, and is expressive of apprehension for the safe outcome of a venture which is about to be undertaken (viii, 59). More complex are the feelings that lie back of the instinctive grasping of a wounded part of the body, the effort to ease the pain and to afford the protection which comes too late (v, 52). Bertha tries to hold fast the count with her arms, away from death which is stealing upon him:

“Vater, nein!—Nicht sterben! Nein!
Nein, Ihr dürft nicht, dürft nicht sterben!
Seht, ich klammre mich an Euch,
Seht, Ihr dürft, Ihr könnt nicht sterben!” (iv, 94)

To touch a beloved person is an instinctive gesture: Hero says to Leander in the tower, “Lass das! Berühr' mich nicht!” (vii, 57); Edrita touches Leon's hand in her earnestness as she speaks to him of the new religion which is his and which has just come into her land (viii, 67); Melitta starts violently as Phaon touches her hand when he gives her the rose (iv, 165); Hannchen caresses her father as he sets out to make amends for the wrong which he has done Wilhelm, her betrothed (x, 225). The touch of the hand may bring misfortune or contagion: as Kreusa retreats from Medea's hand-clasp the latter says “Die Hand verpestet nicht!” (v, 146). An inanimate object may exert a mysterious influence upon him who lays hold upon it: Queen Eleonore begs the king not to touch Rahel's picture, she fears it may in some way ensnare him again (ix, 197). The person who has wrongfully accused the king of crime may not touch even his garment without first recanting (vii, 163); the thought is similar to that lying back of the refusal to give one's hand to him who has been dishonorable,—acquiescence in the gesture would carry either approval or forgiveness with it.

Grillparzer personifies abstractions as well as phenomena of nature, giving to them hands or arms:

- “Die Erinnerung mit schmerzlich süßer Hand
 Enthüllt die goldumflorte, lichte Ferne” (iv, 164);
 “Die Kunst zu schlürfen aus der Hand des Lebens” (iv, 148);
 “Der Augenblick pocht wie ein Gläubiger” (vi, 47).

Not so unusual are these:

- “Und im Staube liegt die Eiche,
 Die die reichen Segensäste
 Weit gebreitet ringsumher” (iv, 15);
 “Die Sonne
 Scheint erstaunt auf dich zu weisen” (vii, 214);
 “Die Natur wiukt mir zu Grabe” (iv, 50).

The resting of the head in the hand is significant of weariness (“Legt ermattet den Kopf in die Hand,” iv, 172); of thoughtfulness (“Sie legt, in Gedanken versunken, die Stirn in die Hand,” iv, 154; of sorrow (“Bertha sitzt, den Kopf in die flachen Hände und diese auf den Tisch gelegt,” iv, 86); of despair (vi, 122); of brooding (vi, 203); of pensive dreaminess (Hero waiting for the coming of the night, vii, 81).

Covering the face with the hands is a typical gesture of despair and sorrow:

- “Weh mir! weh’!—Es ist geschehn! [die Hände vors Gesicht schlagend]” (iv, 74);
 “Birg nicht das Aug’ in deine Hand, O Jüngling!
 Nein, frischen Mutes geh aus diesem Hain” (vii, 40).

The gesture is connected with weeping, the hands being used to conceal the tears:

- “ Nimm des alten Mannes Dank,
 Des Landgenossen Träne dir zum Lohn [Die Hand am Auge].”
 (viii, 227)
 “Verbirgst du dein Gesicht? Fort mit den Fingern!
 Das sind ja Tränen. Wie? Leander! weinst?” (vii, 34)

It is also an expression of horror and remorse: Rustan covers his face with his hands as the man from the cliff, whom he has stabbed, plunges down into the river (vii, 155); Don Caesar falls upon his knees and covers his eyes with his hands as he sees

that he has slain Lucretia (ix, 96). With Matthias (ix, 132), a combination of feelings prompts the gesture: remorse and the despairing realization of his unworthiness and inability to fill the position of emperor.—The gesture may also be caused by the expectation of a death-dealing blow. Primislaus sinks through the trap-door and is alone in the throne-room surrounded by armed men: he sinks upon one knee and covering his eyes bids the murderers strike (viii, 191); so Hero covers her eyes with her hand, as she awaits discovery by the watchman who opens the tower door suspecting that unusual things are happening (vii, 54).—Or the eyes are covered to hide some object from their sight: Gülnare covers them to shut out the sight of the great serpent (vii, 143); Gora, the sight of the burning palace (v, 220); Medea covers her eyes as Jason becomes more and more insistent and as she struggles within herself against the impulse to yield,—the gesture reveals the struggle as well as the desire to shut out from her view him who makes the temptation the harder to resist (v, 78).—The gesture may indicate indecision (v, 93); or pain at the recital of a distressing occurrence (iv, 210); or an effort to hide one's thoughts: "Birg nicht dein Aug'! zu spät! Denn es gestand (vii, 76).

Placing the hand upon the forehead indicates mental confusion and distress: as when Medea begs Jason to tell her whether her father's prophecy will come true; she cannot grasp its full import and yet she has a presentiment that his warnings are well founded (v, 100); Otto rises from his bed at the queen's command and rubs his forehead in sullen indecision as to his next step (vi, 203). The movement is also connected with an endeavor to recall something that has been forgotten (v, 166), or with an effort to wipe out a painful memory:

"O, presse nur die Stirn! du strebst vergebens,
Du löschest die Erinnerung nimmer aus!" (iv, 221)

Besides expressing mental strain it is a gesture indicating great physical weariness (ix, 150).—Impotent anger expresses itself most forcibly in the barbarian Kattwald, who stands at the window tearing his hair, while Leon and Atalus escape with the connivance of Edrita (viii, 71). Two other gestures con-

nected with head and hands may be mentioned: Haman puts his hands over his ears as he says with a hypocritical display of virtue: "Ich höre nichts. Bin taub" (viii, 263). The finger is laid upon the lips to command silence: "Der Kanzler legt, Schweigen gebietend, den Finger auf den Mund" (vi, 121); "Rustan bedeutet ihm mit auf den Mund gelegtem Finger, umzukehren" (vii, 186).

The hand-clasp is a form of greeting or a farewell: the Argonauts press about Jason on his return to them, shouting a joyous welcome as they grasp his hands (v, 68); the gesture especially expresses joy at escape from danger,—

"Klesel [Sich vor ihm (Matthias) auf die Kniee werfend und seine Hand fassend] Ihr seid's, Ihr lebt! O, uns ist allen Heil!" (ix, 40); the lords in *Ein Bruderzwist* shake Wallenstein by the hand as they leave him (ix, 131). It carries with it the sense of a certain equality between the participants: Gregor will not allow Leon to kiss his hand but insists upon the clasp, after the kitchen-boy has returned from his successful mission (viii, 98); there is a similar situation in *Ein Bruderzwist* where Rudolf greets with a hand-clasp the loyal Julius after he has been defeated by his own city, refusing to allow the prince to kiss his hand in token of his allegiance to him as emperor (ix, 100). The shaking of the hand is commonly an expression of regard or affection:

"Nun, Freund, gib mir die Hand! Nun erst mein Freund" (vii, 35);

"Im Lager hier sind alle Tapfern Brüder,
Und somit meine Hand" (ix, 35);

"[Ernys Hand in ihre beide fassend] Glaubt, ich lieb' Euch!
Mein schönes Kind, ich lieb' Euch, weiss es Gott!" (vi, 177);

"So, noch diesen Händedruck. . .

So, mein Sohn, jetzt geh zur Ruh'!" (iv, 37).

It is symbolic, too, of the closing of a compact: two of the princes in *Libussa* unite against the third, whom they mistrust, and their trust in one another is sealed by a hand-clasp (viii, 156); it is a guarantee of the sincerity of a promise:

"Versprich es mir! Gib mir die Hand darauf!" (vii, 101)

Of the symbolic use of the hand-clasp Grillparzer has the following to say:

“Die Rechte nur, obgleich dem Herzen ferner,
Gibt man zum Pfand von Bündnis und Vertrag,
Vielleicht um anzudeuten: nicht nur das Gefühl,
Das seinen Sitz’ im Herzen aufgeschlagen,
Auch der Verstand, des Menchen ganzes Wollen
Muss Dauer geben dem, was man versprach;
Denn wechselnd wie die Zeit ist das Gefühl,
Was man erwogen, bleibt in seiner Kraft.” (ix, 193)

Various other feelings and states of mind may prompt the clasping, seizing, or touching of a person's hand: gratitude (Queen Gertrude thanks Otto with a pressure of the hand for the birthday gifts with which he has bedecked the little prince, vi, 176; Gregor says to Atalus, “Vorerst reich ihm als Schützer deine Hand,” viii, 101); sympathy (Kreusa's gentle heart is touched by Medea's loneliness, and taking her hand she says, “Du Arme!”, v, 146); remonstrance (Medea remonstrates with Gora at her commonplace and entirely unsatisfactory interpretation of the apparition of the stranger, v, 62); repentance of a hasty word (“Jason fasst entschuldigend seine Hand,” v, 46); a desire to reassure one who is timid (Leopold takes Lucretia's hand in his as he says, “Erholt Euch, schönes Kind,” ix, 59). Sometimes the gesture has for its purpose the attracting and holding of another's attention for an earnest appeal: Medea seizes Jason's hand as she pleads with him not to seek the fleece (v, 102); Otto pushes his way through the crowd and seizing Erny's hand cries: “Warum verachtet Ihr mich? Ihr! Warum?” (vi, 195); in the fictitious death-bed scene which Gomez describes to Fedriko Blanka grasps his hand as she gives him her last message to her lover (x, 18).—Standing or walking hand in hand suggests a high degree of intimacy or a close relationship: Kreusa leads Jason by the hand to her father (v, 141); the king enters leading Gülnare and Rustan, indicating thereby the existence of a close bond between them (vii, 156); Bertha and Jaromir stand hand in hand before the count (iv, 47).

The touching of another's face is in every instance a caressing gesture. Jason strokes Medea's forehead as he takes one of her hands in his and says: “Du liebst mich. Ich verkenn' es

nicht, Medea'' (v, 138); Phaon raises Melitta's face by the chin up to his (iv, 161); Ottokar tries the same gesture with his young wife, but here it smacks of condescension and a mere sense of duty, which is little to the taste of the proud, high-spirited Kunigunde (vi, 54); Rahel prophesies that the king will pinch her cheeks in recognition of her beauty (ix, 138); in the excess of his joy at their happy reunion with Gregor, Leon takes Edrita's face between both his hands as he says: "Edrita, schau! Da sind wir bei den Unsern" (viii, 98).

Laying one's hands on another's head is likewise a caress but indicates at the same time tender solicitude: as Leander kneels at Hero's feet, she touches his head and wistfully dwells upon the danger of the journey that lies before him (vii, 56); the king lays his hands upon the heads of Jason's children when they are brought to him for the first time and says: "Du arme, kleine, nestentnommne Brut!" (v, 144).

Placing the hand upon another's shoulder indicates trust and confidence: Libussa lays her hand on Primislaus' shoulder as he unfolds his plan for the new city and says:

"Wohl, ich verstehe das, mein Primislaus,
Und also bau nur immer deine Stadt" (viii, 203).

It is usually an affectionate gesture (vii, 81) and suggests mutual understanding (iv, 160); King Andreas uses it as he speaks with Banebanus about the loss of the queen and Erny (vi, 248).

Embracing the knees of another is a stereotyped gesture of prayerful entreaty:

"Hin werf' ich mich vor dir und fass' dein Knie, . . .
Gewähre, was ich bat, gib Schutz und Zuflucht!" (v, 141)

To lend emphasis to a command, the speaker lays hold of the one addressed: Medea seizes Gora forcibly by the arm as she bids her be silent (v, 132).

Beating the breast is the most forceful of the gestures expressing remorse:

"Dann schlägst du wohl auch reuig an die Brust" (ix, 215);
"Der Herr ist kaum sein mächtig, schlägt die Brust." (ix, 86)

It also indicates despair and a realization of impotence, as when Jason, beating his breast, addresses the heart within it:

“Zerspreng dein Haus und mach dir brechend Luft!” (v, 136)

This gesture appears to be based upon the idea of self-castigation by repeated blows with the clenched fist, and is different in nature and meaning from the act of striking the breast with the open hand, usually but once, to emphasize expressions of self-confidence or pride (the heart as the seat of strength and courage!); as when Banebanus quiets his wife's fears for his safety, saying:

“Und dann—hätt' ich dies Haupt an sechzig Jahre
Aufrecht getragen unter Sturm und Sonne,
Damit ein junger Fant sich mutig fühlte
Zu mehr, als drauss zu lärmern vor der Tür?
[Auf die Brust schlagend] Sei ruhig, Kind, mein Wächter geht
mit mir!” (vi, 158);

or when Ottokar exclaims:

“Ich will sie lehren, an das Reich sich wenden!
[Auf die Brust schlagend] Hier ist das Reich!” (v, 62)

More commonly the heart is thought of as the seat of the emotions: Libussa lays her hand upon her heart as she says, “Ist's hier denn etwa Friede?” (viii, 146). When this gesture is sudden and energetic, it indicates fright or mental suffering—especially when the hand is *pressed* upon the heart and the fingers contract: “Medea, erschrocken die Hände auf Brust und Stirn legend” (v, 116); legt die Hand auf die tiefatmende Brust (v, 78); Bertha, demented with grief, clutches convulsively at her breast where, she imagines, her brother has put a gnawing scorpion in the place of her heart (iv, 103).—The crossing of the hands over the breast occurs once as a symbol of returning peace of mind (iv, 206).

The folding of the hands is an act which involuntarily accompanies a prayer of thanksgiving or entreaty, or a fervent wish (ix, 83; vi, 71); it expresses likewise reverent awe at an opportune happening which seems almost supernatural in its response to need: Leon gazes with folded hands at the key which makes

possible their flight and which has become available in some inexplicable way (viii, 66). It indicates resignation: "Der Kanzler schüttelt mit gefalteten Händen das Haupt"—Ottokar has not been elected (vi, 64). The typical gesture of hopeless despair is the wringing of the hands: Kreusa is dead, Jason's children likewise have been slain, and the king and Jason wring their hands in their sorrow (v, 224).—Clapping of hands is used to summon servants: "Er klopft in die Hände, Sklaven treten aus der Türe" (viii, 251); or to express joy: "Sie schlägt wie erfreut die Hände zusammen" (viii, 81), "Weiber und Kinder hüpfend und in die Hände schlagend" (the miners are approaching with music, viii, 139).—The clenching of the hands indicates muscular tenseness under excitement: while Zanga relates to the eager Rustan tales of prowess, his hands instinctively clench (vii, 115); so do those of Robert, at his brother's insolence (xi, 85).

Arms hanging limply at the side indicate a yielding to a situation or condition after a sudden realization of its full import: Merenberg, thirsting for revenge, gives way to a sudden impulse and slays Ottokar; Emerberg, who has seen the deed, cries out in horror: "Was tatst du? Das Gebot verletzt des Kaisers!" At his words, Merenberg stands immovable, his hands dropped to his sides, overcome by the enormity of his act and incapable of anything but acquiescence in the punishment which is sure to follow (vi, 143).—The gesture is often accompanied by a sinking of the head upon the breast and a general paralyzing of the resistant force in the body; at times the word "kraftlos" characterizes the gesture and despondency is an element in the feelings that prompt it. Hero wishes to visit once more the dead body of her lover but is hindered by the Tempelhüter; she makes a violent gesture of appeal and remonstrance and then yields, her head drops, and her hands fall limply (vii, 96). At the giving of the rose, Melitta suddenly realizes that she loves Phaon; "mit hochklopfender Brust" she stands motionless before him, head drooping and both arms hanging at her sides; she succumbs to an overpowering emotion (iv, 165). The gesture belongs to the gentle, sensitive side of human nature:

“Weil die Augen Wasser blinken,
 Weil die Arme kraftlos sinken,
 Weil die Stimme bebend bricht,
 Glaubst du, Kind, ich sei es [der Räuber Jaromir] nicht?” (iv, 75)

Hands lying in the lap are symbolic of idleness:

“Da sassen wir die Hände nicht im Schoss
 Und suppten Frieden aus mit breiten Löffeln” (viii, 134);

the attitude is also suggestive of powerlessness (vii, 39).

Standing or pacing up and down with folded arms accompanies deep thought: Milo says to Jason, “Was überdenkst du, Freund?” (v, 85).

The stretching upwards of arms or hands expresses entreaty:

“Der alte Kaleb . . . streckt flehend die Hände empor” (vii, 194);
 “Hin werf’ ich mich vor dir und fass’ dein Knie
 “Und nach dem Kinne streck’ ich meinen Arm:
 Gewähre, was ich bat, gib Schutz und Zuflucht.” (v, 141)

It is the stereotyped gesture accompanying a prayer to God for help (viii, 85; x, 39) or, in ancient Greece, a solemn reference to the gods: Rhamnes raises his arms as he says, at the close of *Sappho*:

“Es war auf Erden ihre Heimat nicht.
 Sie ist zurückgekehret zu den Thren.” (iv, 227)

The stretching out of the hand accompanies the conferring of a blessing: “Streck aus die kalte Hand und segne mich” (vi, 130); but with upturned palm it typifies begging (viii, 23).—The raising of the hand accompanies an oath (v, 82), or a command for silence (v, 220).—Extending the arms toward another expresses longing (iv, 188); it is also a sign of complete forgiveness after a confession has been made, in its motive verging on the shaking of hands in sealing a compact (ix, 193); or the hands may be extended to repel an approach (iv, 83).

The act of embracing occurs frequently in Grillparzer's dramas. The terms describing the gesture are varied: *umarmen*, *umfassen*, *umschlingen*; *umarmt* or *umschlungen halten*; *an jemandes Brust kommen*, or *sinken*, or *flichen*; *an das Herz (die Brust) drücken* (*pressen*), *an sich drücken*; *den Nacken umschlingen*, *sich um jemandes Nacken schmiegen*, *an jemandes*

Hals sein, jemanden um den Hals fassen, or jemandem u. d. H. fallen, an jemandes Hals stürzen or sich werfen; jemandem in die Arme stürzen, sich in jemandes Arme werfen, sich in die Arme stürzen, in die Arme geben, die Arme um jemanden schlingen, jemanden in die Arme schliessen or fassen, jemanden mit dem Arm umschlingen, jemandem die Arme öffnen; in jemandes Armen liegen; das Gesicht an jemandes Busen (Hals) verbergen, das Gesicht auf jemandes Schulter verbergen (lehnen), die Stirn an jemandes Brust legen or an jemandes Schulter lehnen.

Jaromir begs Bertha to put her arms about him that the spirits of night and of hell may not approach that consecrated circle; her embrace protects him alike from the apparition that has disturbed him and from his torturing thoughts (iv, 45). Medea, made gentle by the love that has entered her life, throws her arm about Peritta, her former maiden, as she listens to her tale (v, 57); the same situation is repeated with Hero, who suddenly becomes tender toward Ianthe, her helper, after Leander's visit, and as she goes to the task which the priest has set for her, puts her arm about the maiden who accompanies her (vii, 73); and once again the motive is used, when the erstwhile cold, undemonstrative Leander throws himself into the arms of the astounded Naukleros and asks, "Fühlst du den Kuss? Und weisst du, wer ihn gab?" (vii, 77). In each instance the action follows a sudden warm expanding of a heart touched by a new experience and in its fullness craving a confidant. The gesture is the symbol of a bond of sympathy, affection, or common joy or sorrow, and is usually evoked by a strong realization of that bond under emotional stress: Ottokar says,

"Wer aber gern mir folgt und denkt wie ich,
Den drück' ich an mein Herz und nenn' ihn Bruder" (vi, 118);

friends embrace when they meet after a long separation (iv, 226; x, 14); embraces occur between father and son (iv, 47), between children and older persons who have cared for them and been kind to them (v, 145), between husband and wife (v, 138), and between brothers (v, 19); Medea falls upon Jason's neck as

he is about to start on his dangerous journey after the fleece (v, 108); Milo embraces the Argonaut next him as he catches sight of Jason returning unharmed (v, 68); Gregor and Atalus, reunited, hold one another in a long embrace (viii, 97); Gülnare and the king fall into one another's arms with joy at the king's miraculous escape (vii, 143); Rustan and Mirza, Leon and Edrita embrace with joy at the consummation of their union (vii, 219; viii, 104); Rahel moans out her hopeless unhappiness on Esther's bosom (ix, 183); Libussa mourns over her father's death as she and Tekta hold one another in embrace (viii, 126, 127); Medea weeps on Kreusa's shoulder as she sorrows over her life and fate (v, 147); Blanka sinks upon Jaqueline's breast when she confesses her unhappy love for Fedriko (x, 32). One flees to the arms of another for protection (x, 40), or sinks into them overpowered by emotion (x, 39). Most commonly, of course, embraces occur between lovers (iv, 175; vii, 58; x, 44, 191, etc.); here should also be mentioned Rahel's embracing of the king's portrait:

“Das nimmt sie von der Wand und trägt's herum,
Nennt es Gemahl, spricht's an mit süßen Worten
Und drückt's an ihre Brust.” (x, 157)

Embracing the feet of another, while carrying with it the affection that usually attaches to the gesture, is indicative of humility: Otto fondles the feet of little Bela and presses them to his bosom (vi, 235); or it may accompany a frenzied appeal for protection to one who is high in authority: Rahel fleeing to the king for protection from the mob (ix, 146). In the latter instance the gesture is an exaggerated one, serving well Rahel's purpose of winning the king's interest and finally his affection.

One's attention is arrested by the very many instances of the gesture of embracing that are to be found in Medea's role. It is one of the devices which the poet has used to bring out the restless, stormy, passionate nature of his heroine. It almost always accompanies a mental struggle; the only other cases are the incident with Peritta cited above¹¹ and the occasion of

¹¹ p. 296.

the conversation with old Gora, who maintains that the "apparition" which Medea has seen is nothing but a bold intruder, whereupon Medea falls upon her neck and silences her lips with her own (v, 61). Most frequently is the gesture used as an expression of her agony of mind as she wavers between her filial devotion to father and house and her overpowering love for Jason (v, 84, 95, 117, 120). In addition the gesture is connected with Jason's attempt to make her confess her love for him (94); with her frenzy of fear for his life as he goes into the cave to overcome the dragon (108); and with her wistful sorrow at the change that has come in Jason's attitude toward her (138). Finally her budding friendship with Kreusa and her sad realization of her incapability to fit into the new life or to relieve the seemingly hopeless situation, call out the gesture in its tenderer aspect (147, 158).

As far as embracing between men is concerned, the instances are few and have already been cited in other connections. It should be stated that in each case the embrace is prompted by an unusually deep emotion, such as the joy at the return of Atalus (viii, 97) and of Jason (v, 69), Leander's exaltation at Hero's love (vii, 77), and the count's deep gratitude to Jaromir and love for him as he expresses his determination to join his fate with theirs, come what may (iv, 47).

Other isolated gestures may be mentioned in passing: the motion of the hand signifying dismissal (iv, 177), acquiescence (vi, 164), reassurance (v, 58); pointing with the finger in derision (vi, 179), and raising it as a threat (viii, 256); tearing with the hands at the earth in a paroxysm of rage (vi, 195). The shrugging of the shoulders in doubt is not a frequent gesture; but in *Weh dem, der lügt* it plays an important part, with the words that follow, in revealing the point of view from which Leon undertakes Atalus' rescue under the difficult condition which the bishop has laid down for him (viii, 26):

“Leon, sei erst Leon, und eins bedenke:

‘Weh dem, der lügt.’ So mindestens will’s der Herr.

[Achselzuckend.]

Man wird ja sehn.”

4. KNEELING

For the act of kneeling Grillparzer has again a large and varied vocabulary: *kniesen, hinkniesen, niederkniesen; niederstürzen, niederfallen, auf die Kniee fallen, or sinken, or stürzen, in die Kniee sinken, auf ein Knie niedersinken, sich auf ein Knie niederlassen, ein Knie auf die Erde setzen, ein frommes Knie beugen, ein Knie zur Erde beugen, halb die Kniee beugen; einen Fussfall tun; zu jemandem niederkniesen, sich vor jemanden niederwerfen, vor jemandem niederfallen, zu jemandes Füßen stürzen, sich jemandem zu Füßen werfen, jemandem das Knie neigen; knieend liegen, auf den Knien liegen, zu jemandes Füßen liegen; im Staub flehen; mit gebeugtem Knie; das Knie gesenkt; jemandes Kniee umfassen.*

The act of kneeling is with Grillparzer first of all a very definite act of homage, a legitimate sign of recognition of a superior: Banebanus bids his brother Simon kneel before the king, saying, "Es ist dein Herr, du kannst es ohne Schande" (vi, 247); Zanga falls upon his knees crying, "Herr, dein Knecht," when the stranger announces himself as the king of the country (vii, 141); Rustan commands the assembled warriors to kneel before Gülnare in recognition of the fact that with the death of the king, her father, she has become the ruler of the land (vii, 185); *König Ottokars Glück und Ende* closes thus (vi, 145): "Heil! Heil! Hoch Österreich! Habsburg für immer! [Indem alle unter Trompeten und Jubelgeschrei niederknien, um die Huldigung zu leisten, fällt der Vorhang]"; Banebanus, who is receiving supplicants in place of the king, will not suffer those presenting their petitions to kneel before him, saying, "Ich bin ein Untertan, wie andere" (vi, 179); the ambassador kneels before the king to whose court he has been sent (vi, 25) and so does the recipient of an honor from royalty: "Er [Rudolf] nimmt eine Kette vom Halse und hängt sie Kornecken um, der niedergekniet ist" (vi, 87, also vii, 161). But Emperor Rudolf will not suffer the Archdukes Max and Ferdinand to kneel before him, as they come to ask his pardon:

"Vom Boden auf! Soll unser edles Haus

Vor jemand kniesen als vor seinem Gott? (ix, 106);

and when Queen Eleonore is about to bend her knee before the king at his return to the court after his long infatuation with Rahel, he says, with reference to his moral lapse:

“Madoña, straft Ihr mich? Wollt Ihr mir zeigen
Die Stellung, die mir ziemte gegen Euch?” (ix, 213)

The motive of kneeling as a sign of fealty plays an all-important part in *König Ottokars Glück und Ende*. Its first occurrence there is ironical and foreshadows the poetic justice that will ultimately be done. The deputies from Steiermark enter to do homage as vassals but kneel before Margaret instead of before the king. The gentle queen, who is later to suffer such shameful treatment at Ottokar's hands, disclaims the honor of their fealty and directs them to the king. The king brusquely commands:

“ . . . Zu mir, mit Gunst!
Der König ist, der Königinnen macht!”

Then, after a few curt words in regard to their mission at the court he dismisses them thus:

“Im übrigen betrachtet mich genau,
Damit ein andermal ihr gleich beim Eingang wisst,
Vor wem ihr habt zu knien.” (36)

The speech is typical of some of the characteristics in Ottokar which lead to his downfall,—his overweening confidence and his arrogance, which, coupled with his unscrupulous ambition, constitute his chief weaknesses.—The second occurrence of the motive is exceedingly dramatic and is the pivotal point of the whole play. Ottokar has come to the camp of the emperor to receive from him Bohemia and Moravia as fiefs; he remonstrates when Rudolf announces to him that he must kneel as a part of the ceremony, but he is reassured and enters the tent when the emperor says:

“Das Zelt verbirgt uns jedem Auge.
Dort sollt Ihr knien vor Gott und vor dem Reich,
Vor keinem, der ein Sterblicher, wie wir.” (vi, 96 f.)

The relation between emperor and king is thus being amicably adjusted, Ottokar consenting to kneel on the assurance that no

humiliation is being implied in the act, when Zawisch tears apart the tent curtains, revealing to the assembled Bohemians their king in an attitude compromising, in their minds, to his dignity as their ruler. As Ottokar becomes aware that his posture has been observed and interpreted as an attitude of humiliation, he springs up and with the words "Ha, Schmach!" is about to rush from the presence of all when the emperor detains him, asking whether he would not have the fief of Moravia; whereupon the king once more kneels. Then with every evidence of a feeling that he has been humbled beyond endurance he cries "Fort!" and leaves the stage precipitately, followed by his subjects. He returns to Prague and is there obliged to listen to the queen's taunts at the unhappy incident of the kneeling: Kunigunde asks Zawisch whether *he* has ever knelt before any man out of fear or out of a desire for reward or remuneration; the king, she goes on to say, did thus, kneeling before his enemy, before a man whom he despised:

"Ich aber will nicht heissen: Knechtes-Frau!
 Nicht eines schnöden Dienstmanns Bette teilen;
 Will nicht, wenn Euch der Kaiser heischt nach Wien,
 Die Schleppe tragen seiner Gräfin Hausfrau;
 Will nicht vor Rudolf knien, wie Ihr getan.

 Ihr, Rosenberg, den Arm! und nichts mehr weiter
 Von jener Schmach, die Ihr mitangesehn!" (vi, 107)

Despised and jeered at, deserted by his wife and by all his court save the faithful chancellor, he perpetrates a final deed of tyrannical cruelty at the remembrance that Merenberg's son saw his humiliation and laughed at it (113). Thus, step by step, driven almost to a frenzy by the thought of the shame that rests upon him through the indignity that he has suffered, he arrives at the conclusion that he can retrieve himself only by a renewal of hostilities; he tears in two the charter which binds him to the emperor in loyalty:

"Vor aller Welt ward Ottokar beschimpft,
 Vor aller Welt muss er auch rein sich waschen!" (115)

Then follows the war which ends so disastrously for the king's

cause and in which he loses his life. Significant of the depth of the wound which his humiliation has struck in his heart are his words to the Bohemians who are about to kneel and renew their oath of allegiance to him:

“Kniet nicht! Steht auf! Ich kann nicht knien sehn!
Und schwört auch nicht!—Denn man kann knien und schwören,
Und doch das Wort nicht halten, das man gab.” (118)

And once more, at the end of the drama, Grillparzer emphasizes this especial interpretation of the act of kneeling: Rudolf has just conferred upon his two sons the fief of Austria; he bids them rise saying:

“Steh auf! und du! Und niemals kniee wieder!
Ich grüsse dich als dieses Landes Herrn.” (145)

Kneeling is also the symbolic position of the vanquished before the victor: when Jason wrestles with Medea and forces her to her knees, she remains in that position, covering her face in humiliation, until he lifts her up again (v, 93).

To fall upon one's knees in supplication is recognized as the strongest form of appeal: “Sieh mich denn zu deinen Füßen, Sieh ein flehendes Geschöpf” (vii, 153); “so fleh' ich denn im Staube” (vii, 184); “rächt Euch jetzt nicht, jetzt nicht! Seht mich knien” (vi, 12); “hier lieg' ich auf den Knien! Lass dich erflehn!” (iv, 197). Fedriko throws himself on his knees before his father's picture and prays him either to save his son from despair or to receive him into Heaven. The depth of his emotion is still further shown in that he covers his face with his hands, resting them on one knee and remaining immovable in that posture until interrupted by Haro's entrance (x, 132). The gesture is usually accompanied by words, but Leander simply throws himself at Hero's feet without a word, in the hope of attracting her attention as well as to express his adoration for her and to entreat her mercy (vii, 37). It is a stereotyped attitude accompanying an appeal to royalty (ix, 17), especially for protection (ix, 145), or a display of affection for a royal patron:

“Gebt Raum! Gebt Raum! Ich muss zu meinem Herrn!
[Sieh vor ihm auf die Knie werfend und seine Hand fassend.]
Ihr seid's, Ihr lebt! O, uns ist allen Heil!” (ix, 40).

It is frequent with pleadings for forgiveness:

“ erlaubt, dass knieend
Abbitte wir für das Vergangne leisten” (ix, 106);
“Hier will ich knien, bis mir ein milder Blick,
Ein gütig Wort Verzeihung angekündigt” (iv, 217).

It is a combination of remorse, of an appeal for mercy, and of a desire to assure the king of his loyalty that makes Otto fall upon his knees before him as he returns little Bela unharmed (vi, 249).

In prayer to the Deity, the kneeling posture is, of course, the rule, whether the prayer be one of entreaty (iv, 101), of thanksgiving (vii, 214), or of remorse:

“Wenn dich eines Mannes Reu erfreut,
Den nicht die Strafe, den sein Unrecht schreckt:
So sieh mich hier vor deinem Antlitz knien” (vi, 138);

Leon prays with outstretched arms to God to help him in his last extremity, and as his despair rises and his prayer increases in fervor, he sinks upon his knees (viii, 96); the Greeks Phryxus and Leander also kneel as they pray to their gods (v, 18; vii, 80); and so does Primislaus when, in expectation of the deathblow, he commends his soul to the gods (viii, 191). A solemn oath is accompanied by genuflection, for it calls the Deity to witness: Erny throws herself before her husband as she swears to the innocence of her relations with Otto (vi, 192). The reverence expressed by the act is sometimes also shown the priesthood: at the approach of the priestess Hero (vii, 28) all kneel; Atalus sinks upon his knees before Bishop Gregory (vii, 98).

The attitude of worship may be assumed by the lover before the object of his adoration: Leander throws himself at Hero's feet crying, “O, himmlisch Weib!” (vii, 41); Zawisch throws himself at Kunigunde's feet, ostensibly to receive the prize of the victor in the tournament, but in reality in rapture at the discovery that she has in her possession his love-letter:

“O Königin, habt tausend, tausend Dank—
[langsam]
Im voraus für den Preis, den Ihr mir reichet.” (vi, 56)

Some of Grillparzer's characters kneel also in the stress of other profound emotions: grief, remorse, and horror. Hero tells Ianthe: "Lautjammernd, auf den Knien, fand mich der Tag" (vii, 90); Ottokar kneels at the bier of Margaret, whom he divorced and whose worth he recognized too late (vi, 130); Don Caesar, after killing Lucretia, falls upon his knees and, with his face in his hands, cries "Weh mir! O meine Taten!" (ix, 96); Rustan kneels before the princess, who has been praising him for killing the snake, and exclaims with remorse at his deception, "Herrin, O, ich bin vernichtet!" (vii, 144); Gora rushes out from the colonnade where she has witnessed the slaying of the children, and covering her face with her hands, throws herself upon her knees, crying "Was hab' ich gesehn? Entsetzen!" (v, 220).

5. THE FEET

The emotions expressed through movements of the feet in Grillparzer's dramas fall under two main heads: contempt for an object is shown by spurning it; impatience and anger, by stamping upon the ground. Atalus kicks aside spade and mattock as he says:

"Nicht rühr' ich an dies niedrige Gerät,
Ich bin der Bessere, darum muss das Kühnre

Mir anvertraut sein, mir" (viii, 56);

"Ottokar stampft ungeduldig mit dem Fusse" (vi, 101); Erny stamps upon the ground as she says to Otto, who is importuning her: "Ich will nicht, sag' ich Euch, ich duld' es nicht!" (vi, 188). When King Andreas stamps his foot as he cries "Holla" (vi, 168), it is not quite clear whether he does so from impatience at the queen's pertinacity, or merely to emphasize the summons to his chamberlain, just as elsewhere attendants are called by the clapping of hands.

The gesture is associated with arrogance of manner; as the heartless queen rails at the unfortunate Ottokar, she says:

"Da sitzt er und starrt leblos auf den Grund,
Den er zuvor gestampft mit stolzen Füßen!" (vi, 105)

Setting the foot upon another is symbolic of complete conquest, if not annihilation:

“Hätt’ ich den Brief, so kennt’ ich den Verräter,
Und meine Ferse setzt’ ich auf die Brut.” (vi, 55)

6. SUNDRIES

There are certain gestures which are prescribed by custom in polite society, and have thus largely lost the significance of spontaneity. Grillparzer’s characters are punctilious in the observance of the conventional forms of courtesy. Some of these have been mentioned under Kneeling and under Hand and Arm; but there are others which do not belong in any of the categories above. We find, beside the polite inclination of the head, the more formal bow in all scenes at court and in the presence of a person of high rank; instances of rising (iv, 34; viii, 17), or of standing respectfully at a distance until bidden by a superior to approach (xi, 80); of uncovering the head (ix, 30), and in the case of soldiers, of lowering their weapons (vii, 185), as a mark of respect.

There are a few other gestures and actions not coming under any of the preceding headings and varying in nature from the conventional to the purely spontaneous: Swords are laid upon the ground in token of surrender (ix, 210); spears are stuck into the ground at the cessation of hostilities (v, 67); a quick reaching of the hand toward one’s sword hilt is the instinctive indication of the impulse to defend or avenge (v, 77; vii, 155; x, 53); laying flowers at the feet of the queen is a symbol of affectionate loyalty (viii, 143); clinging to the altar (iv, 201) is the gesture of strongest appeal to the gods for protection; holding high the wine cup accompanies the giving of a toast (vii, 177); maidenly modesty prompts Melitta to rise and prepare to leave when the stranger Phaon addresses her (iv, 161).

IV. CONCLUSION

Grillparzer is much concerned with the stage business of his plays. The minutest directions are given as to rising, sitting down, walking up and down, halting, standing, the speed and nature of one's gait, one's physical bearing. Especial preference is shown for the motions denoted by *aufschrecken*, *zusammenschrecken*, *zusammenfahren*, *emporfahren*, *auffahren*, *aufspringen*, *zurückprallen*, *zurückstürzen*, *zurücktaumeln*; the causes of these motions range from joy, astonishment, and disappointment through different grades of fear to terror and horror. Other frequent words are *stürzen* with its compounds, *zurückweichen* and its synonyms, *wanken*, *sich ab- oder wegwenden*, *zurücktreten*.

He shows this same care in the description of all gestures, his stage directions being generally very specific. In a comparatively small number of cases only are gestures referred to in vague or general terms: "Königin gegen den Kämmerer, der indes Gebärden gemacht hat" (vi, 168); "Wlasta zeigt mit Gebärde auf die umgebenden Gegenstände" (vii, 199); "indem sie ihr Misstrauen gegen ihn und ihr Einverständnis durch Gebärden ausdrücken" (viii, 156); "mit einer (durch eine) Handbewegung"; "Ein Gewaffneter und Wlasta haben wie beaufsichtigend die Menge durchschritten" (viii, 135); "Wie von einem plötzlichen Gedanken durchzuckt" (iv, 190); "mit Zeichen des Entsetzens (vi, 232); "mit allen Zeichen der Verwirrung" (vii, 193); "wie von einer Betäubung sich erholend" (x, 123); "sucht seine Rührung zu verbergen" (xi, 75); "in heftigem Kampf" (xi, 70); "mit dem höchsten Ausdruck des Erstaunens und der Freude" (x, 224). With the words *Bewegung* and *Gebärde* we find the adjectives *abhaltend* (v, 54), *bittend* (vi, 98), *entschuldigend* (ix, 101), *fragend* (vi, 64); *heftig* (often, e.g. ix, 201), *schmerzlich abwehrend* (ix, 88), *sprechend* (x, 172), *stumm* (vii, 188), *unwillig* (v, 35); there is also the phrase "mit Erwartung erregenden Gebärden" (viii,

154), and a few that are somewhat more definite: "mit einer geringschätzigen Handbewegung (viii, 177), "mit der linken Hand das Zeichen der Einwilligung gebend" (vii, 219), "die Hand schmerzlich . . . hinbreitend" (v, 137).

Grillparzer sometimes contents himself with recording simply the emotion without suggesting the particular gestures or attitude to which it may give rise, leaving these to the interpretation of the individual actor: "Jason schliesst ängstlich die Pforte zu" (v, 111), "Melitta naht schüchtern" (iv, 216), "die Ahnfrau . . . beugt sich schmerzlich über ihn" (den schlafenden Grafen) (iv, 24), Sappho speaks "mit Überwindung" (iv, 169), Phaon says to Sappho, "Du bist bewegt" (iv, 177), Ottokar to Kunigunde, "Auch bist du ganz verstört" (vi, 58). But in these cases the emotions are either very simple and readily expressed by characteristic gestures; or they are evinced mainly by facial expression.

It must be noted that, while Grillparzer suggests much general stage business in his plays, there are no meaningless or purposeless details of attitude or gesture such as we are accustomed to connect with an attempt on the dramatist's part to fill in the action and to lend naturalness and effectiveness to his dramas: when Bertha drops her handkerchief, it is with the very definite purpose of concealing the scarf on the floor; when Rudolf of Habsburg is disclosed in his tent, coatless, in a leather jerkin, hammering out the dents in his helmet (vi, 83), or when Rudolf II picks up a book and reads while his chamberlain is vainly endeavoring to call his attention to affairs of state,—we get in each case a clever and effective piece of characterization that is essential to an understanding of the plot. There are a few other realistic touches in the detail of gesture which should be mentioned: one of the laborers in *Libussa* comes in wiping the perspiration from his brow with his sleeve (viii, 136); the same gesture occurs later in *Libussa*, though without reference to a sleeve (202), and in *Esther* (viii, 240) when Haman returns after the unsuccessful review of the maidens by the king; Hannechen dances with joy about her uncle, who is about to fetch

her lover (x, 227); Zawisch twists his baret in his hands in pretended embarrassment at having been discovered by the queen hiding his love-letter (vi, 48); Heinrich looks about him fearfully as the thought of making away with the last possible contestant of his throne enters his mind (xi, 78); the queen tears her handkerchief in rage at the chamberlain, who has unwittingly done her brother an ill turn by revealing to the king his habits of dissipation (vi, 169); Don Pedro plucks open his doublet as he chokes with rage at the thought of Fedriko's escaping with Blanka (x, 188); Matthias adjusts his mantle while discussing the situation with Klesel (ix, 40); at our first introduction to the absurd and bombastic Don Eusebio he is engaged in killing the flies which persistently buzz about his wounded nose (xi, 247). The realistic and detailed descriptions of the life of the common people in the second act of *Libussa* (viii, 134 f.) have already¹² been mentioned as serving a very definite purpose; the stage directions at the beginning of act V similarly give a picture of the simplicity of *Libussa's* life and of the changed occupations of her maids. Wolf Rumpf, the emperor's chamberlain and general factotum, enters "gebückten Ganges" (ix, 12); the idle arrogance of the youth Atalus is disclosed in his attitude of toying with a stick in the kitchen where Leon is bustling about on the eve of their escape (viii, 53); Leon's naïve independence manifests itself in his emptying the pepper upon the floor and throwing out the carrots (viii, 37), Isaac's sordid greed in the realistic little episode of the ring (ix, 171) the amazon nature of Wlasta in her taking up a sword and testing it (viii, 37).

Finally a word as to Grillparzer's various methods of indicating or recording gestures and actions. Most commonly, of course, he does this in stage directions. There are, however, numerous examples in the text itself of references to gestures either by a second person who is an onlooker or by the person in action himself: Rhamnes cries out to Sappho, "Weh! du wankst!" (iv, 206); Zawisch says to the queen, "In Demut beugt sich Euch mein dienstbar Haupt!" (vi, 57). The gesture

¹² p. 255.

is occasionally indicated by a question on the part of a spectator: Emperor Rudolf asks those around him at the arrival of King Ottokar: "Warum steht ihr entblösten Hauptes da?" (vi, 88); and Haman interrupts his remarks with the query, "Theres, schüttelt Ihr den Kopf?" (viii, 229). Sometimes there is a combination of both stage direction and description: "*Sappho* [stürzt sich vom Felsen ins Meer.] . . . Melitta. Weh! sie stürzt, sie stirbt!" (iv, 226). The stage direction is sometimes omitted after a command, the vehemence of the order giving assurance of its being obeyed: "*Jason*. Vom Schwert die Hand! Die Hand vom Schwerte, sag' ich!" (v, 77); in other instances a laconic "[Es geschieht]" is added:

"*Sappho*. Die Flamme zündet Aphroditens an,
Dass hell sie strahle in das Morgenrot! [Es geschieht.]" (iv, 225).

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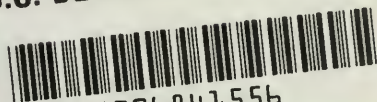
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